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## Bars & Clubs

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hits the VIP lounges.  
A special supplement

THE SAN FRANCISCO BAY

March 14-20, 2001 • Vol. 35, No. 24 • FREE

ST. PATRICK'S DAY  
THE ROISTERER'S GUIDE [P.66]



# UNDERGROUND S.F.

OUR INSIDER'S GUIDE TO THE SAN FRANCISCO  
YOU NEVER KNEW EXISTED [P.23]

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Since 1966. An independent, locally owned and edited newsweekly.



GUARDIAN PHOTO BY MIRISSA NEFF

**Public service:** More than 100 people gathered in front of City Hall on March 11 to remember the 138 people who died homeless in San Francisco in 2000. Religious Witness (an interdenominational group) led the call for an effective and compassionate city policy on homelessness. A memorial wall was erected in Civic Center Plaza with the names of the 1,767 documented homeless people who have died in the city over the past 14 years.

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The cover: Illustration by Fly. Spot photo by Farika.

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Tenancies in common — the way people get around San Francisco's condominium conversion ordinance — are among the worst symptoms of the unrelenting pressure on San Francisco housing. TICs, as city editor Chris Cook wrote several months ago, represent the ugliest side of capitalism: people who have just a little bit of money to spare stepping on people who have a lot less.

That's why this has become one of the first truly difficult issues for the newly elected Board of Supervisors.

The previous board, loyal to Mayor Willie Brown and to real estate interests, refused to pass a measure introduced by then-supervisor Sue Bierman that would have put TICs under the condo conversion law. Then tenant activists went to the ballot last fall with an initiative even more comprehensive than Bierman's proposal — but after a misleading landlord campaign, Proposition N failed.

Now Sup. Chris Daly has reintroduced a version of Bierman's bill, and some of his colleagues (including progressive Aaron Peskin) are nervous about voting for it (see Editorials, page 8). They don't want to create the appearance that they're ignoring the will of the voters — and they don't want to offend the sizable number of people



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who aren't quite well off enough to buy a house but still want to own property.

The problem is, TICs are a convenient way to evict low-income tenants and turn rental housing into condos — and in the process, gentrify neighborhoods. There are compromises that would help tenants become owners without displacement, but that won't please everyone. Ultimately, this board is going to have to face the facts: some almost-rich folks are probably going to have to lose out on their condo-ownership prospects so that a lot of not-at-all-rich folks don't get forced out of the city.

The board is also wrestling with its response to a lawsuit filed by 52 big companies that want to get out of paying their city business taxes. If the board changes the business tax structure, the city's liability is reduced substantially. If the board refuses to change anything and doesn't settle the case, the liability could exceed \$1 billion.

But this much is simple: The supervisors should say very loudly that those companies (see Editorials for the list) are doing a horrible thing. And neither the city nor its residents should do any business with any of them unless they drop this suit.

Tim Redmond  
tredmond@sfbg.com

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## Bookmarks

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### Open studios

Cicely J. Sweed on "The Art of Living Black 2001." [sfbg.com/extra](http://sfbg.com/extra)

### There they go again

The Reagan Legacy Project is on a mission. Read Ralph Nader's *In the Public Interest* every Monday. [sfbg.com/nader](http://sfbg.com/nader)

### Far-right violence in Germany

The government seeks ban of neo-Nazi party. Martin A. Lee's *Reality Bites* every Monday. [sfbg.com/reality](http://sfbg.com/reality)

### Triumph of Will

When media might makes right. Read Norman Solomon's *MediaBeat* online every Friday. [sfbg.com/mediabeat](http://sfbg.com/mediabeat)

### Selling torture

An Amnesty International report on companies selling torture equipment in *Focus on the Corporation*. [sfbg.com/focus](http://sfbg.com/focus)

### Personal hell

Liby says the tragedy of the Littleton shooting is always with us in *Not about Makeup*. [sfbg.com/makeup](http://sfbg.com/makeup)

### TV picks

*My Feminism*, on KQED, channel 9, Tues/20, 11 p.m. [sfbg.com/media/tv](http://sfbg.com/media/tv)

### Pasta and high tea

Anthoni Patel watches Noel Coward in *The Italian Job*, in *VHS Nation*. [sfbg.com/AandE/vhs](http://sfbg.com/AandE/vhs)

### Soup Song

Language is a funny thing. *Looseleaf*, new short fiction every Thursday by Dan Leone. [sfbg.com/looseleaf](http://sfbg.com/looseleaf)

### Kicking conventions in the ass

Naim Sultan every Thursday in *Off Trail*. [sfbg.com/offtrail](http://sfbg.com/offtrail)

### Going domme

Becoming a great domme requires patience and practice. Mistress Marisha's *BDSM Q&A The Truth Hurts* every Tuesday. [sfbg.com/truth](http://sfbg.com/truth)

### Rebellion R.I.P.

Lust for life — the way it used to be. A new, uncut *asc* by Andrea Nemerson at noon every Friday. [sfbg.com/asc](http://sfbg.com/asc)

### Sfblog

The net mix from [sfbg.com](http://sfbg.com). [sfbg.com/sfblog](http://sfbg.com/sfblog)

### Power struggle

Our energy coverage and links to resources. [sfbg.com/News/pgande](http://sfbg.com/News/pgande)

### 8 Days a Week

Our a&e newsletter, every Thursday via e-mail. Also weekly highlights in Bookmarks every Tuesday evening. Sign up at [sfbg.com](http://sfbg.com)

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# letters

## to the editor

### The genus leech

Here we go again. A small group of San Francisco's young, moneyed carpetbaggers are attempting to usurp another piece of our home.

The attempt to turn Lombard Street between Hyde and Leavenworth into a gated community, close it off to traffic, and/or change traffic patterns in the surrounding neighborhood should be seen as an affront to the rest of the city. These people think that if a few of them get together, they can take any part of our town and turn it to their own use.

They claim the constant flow of traffic and other noises on and around the crookedest part of the street is "driving them crazy." Has this been the status quo on Lombard for the last 70-plus years? Yes! Did they know about the noise problems when they moved there? Yes! If they don't like the neighborhood, they should move out, not try to change it and deprive the rest of us of another of this city's dwindling treasures.

What's next? Closing the restaurants and bars in North Beach? They attract a lot of people who make noise and generate smells that I am sure more than a few people find noxious.

As seen with the Mission and the nightclub strip in SoMa, these people tend to see something special about a neighborhood and move there in droves. They then try to reinvent it in their own image and keep it to themselves (the hell with everyone else).

Since most of them seem to be of the genus leech, they will likely attempt to suck the city dry and then move on.

Daniel McNerney  
San Francisco

### Mark Kozelek responds

As Stephanie Chin was "saddened and disappointed" by my alleged "racist" comments at the Great American Music Hall Feb. 25, I am now also disappointed [Letters to the Editor, 3/7/01]. After playing a two-hour set to the sold-out venue in San Francisco, the only coverage I get in the weekly papers is a letter in the *Bay Guardian* written by a humorless, paranoid, and overimaginative audience member who left the show midway through with a "sick feeling" because of a minute's worth of harmless (not racist) banter.

Chin is correct that I mimicked my landlord (I also mimicked my own father that night) and that I recounted a true story about a joke I made at a recent show in South Korea about cultural differences. It is interesting to me (and a strong indicator that she is alone in her issues) that what was found funny by the Korean and San Franciscan audiences was found offensive by her (both shows I played in South Korea were reviewed favorably by newspapers in Seoul, and I have been asked back).

Impersonating or imitating the people in the world around us is and always has been a part of comedy, movies, storytelling, and everyday life. Unfortunately for Stephanie Chin (and fortunately for the rest of us who know how to laugh), politically incorrect or not, it will continue to be.

Mark Kozelek  
San Francisco

shootings, and he does not even touch on perhaps the biggest issue until his conclusion ["Good Cop? Bad Cop?," 3/7/01]. Namely: Why do such police encounters with the mentally ill/homeless/substance abusers too often result in fatal shootings? In the modern era police have more and more nonlethal tools at their disposal, from pepper spray to Tasers, etc. Why not rapidly back away and call for assistance? How much training, if any, do police have in dealing with the mentally ill? I realize this all sounds like Monday-morning quarterbacking for an officer who might face a suspect with a knife or other weapon. But why do we repeatedly hear about such situations ending in a fatal shooting?

Mike Spencer  
Oakland

### A mental-health alarm

Tali Woodward's excellent article sounds an alarm for funding for mental health care that could be lost in the present flurry of alarms for power, health care, housing, child care, and much more ["Shrinking Psych Programs," 2/14/01]. The stress may be increasing the need for mental health care.

At the same time, Bush is pushing his big tax-cut plan, mostly for the rich, and we are told that if it does not pass, we might face the spending of the government's surplus — spending for social needs like mental-health care and programs that are designed to help the neediest among us.

Governmental spending is made to appear to be money wasted, thrown away, but money given to the rich is productive and responsible. His plan deserves very careful scrutiny if it isn't shredded and exposed. A shame!

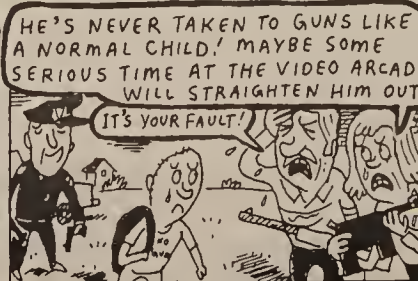
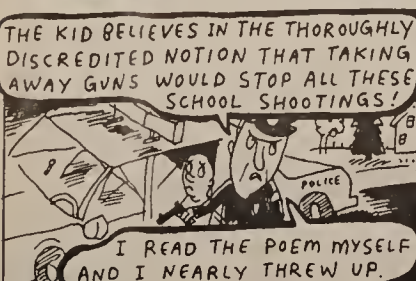
L.E. Partridge  
San Francisco

### Too many police shootings

A. Clay Thompson's article just hits the tip of larger issues involved in police

## TROUBLETOWN

BY LLOYD DANGLE



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# The corporate tax cheats

After less than three months on the board the new supervisors have found themselves in the middle of a multimillion-dollar emergency. Fifty-two companies have challenged the city's business tax in court — and the impact could be staggering.

San Francisco's business tax system follows a cleverly designed model. Companies doing business in San Francisco are taxed on their San Francisco payroll or on their gross receipts (the money they collect within the city) — whichever is higher. It's a good way to ensure that all companies pay their fair share.

That's why the big businesses (which can all easily afford the local taxes) don't like the system. The companies that are suing call the two-tier tax system unconstitutional. And there's a good chance they'll

win: recent court decisions on very similar issues (including the tax structure in Los Angeles) have sided with the plaintiffs. A trial court has already sided with the businesses; the city has appealed.

A judgment against the city could go as high as \$300 million, money that would come directly out of the General Fund — directly from Muni, and health care, and libraries, and homeless services.

There are currently two proposals before the board that address the situation. One, sponsored by Sup. Aaron Peskin, would settle the suit for \$64 million. The other, sponsored by Sup. Matt Gonzalez, would repeal the gross-receipts part of the tax and switch to a simple payroll tax, limiting the city's liability to taxes already collected.

Gonzalez's legislation is probably prudent as a short-term solution, given the very real possibility

that San Francisco could lose this suit. But settling the case now would be premature.

The appeals court process has barely begun. The supervisors can afford to put off any settlement for a few months. They should use that time to hammer home a simple message to the plaintiffs: you are trying to take desperately needed money from public services — and the city won't stand for it.

In the long term the city needs to replace the two-tier system with an alternative that passes constitutional muster — without letting big business off the hook. The supervisors should use this opportunity to create a business tax that's even more progressive, charging the biggest and richest businesses (who also tend to use

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more city services) a larger fee than small companies pay. Peskin has already called for research into this — but devising such a system will be complicated and take several months.

Meanwhile, the supervisors should launch a concerted attack on the suit's 52 plaintiffs on every front. Every company should be loudly denounced in public. The city should, to the extent possible, immediately cease doing business with all of them. Any permits they request should be subject to the strictest scrutiny. And every one of their CEOs should be put on notice: if you persist in trying to screw the city out of tax money by pushing a case that strikes down the two-tier tax system, the supervisors will replace it with something that hits you even harder.

And the residents of San Francisco should add pressure by boycotting every one of the Filthy 52. ♦

## Stop the TIC attack

Even by San Francisco standards the landlord-backed campaign against last fall's Proposition N was sleazy. Opponents of the ballot measure, which would have regulated so-called tenancies in common (TICs), put up posters calling the proposal "bad for renters" and pushed a total lie — that it would hurt queer couples trying to become homeowners — in heavily lesbian and gay districts. Prop. N went down to defeat.

But the tenants won a more important victory with the election of a clear pro-tenant majority on the Board of Supervisors, and now the issue is back. Sup. Chris Daly has introduced a somewhat more moderate version of Prop. N, and while some of the new board members are worried that passage of the bill would be seen as thwarting the will of the voters, the problem Daly's legislation addresses is very real.

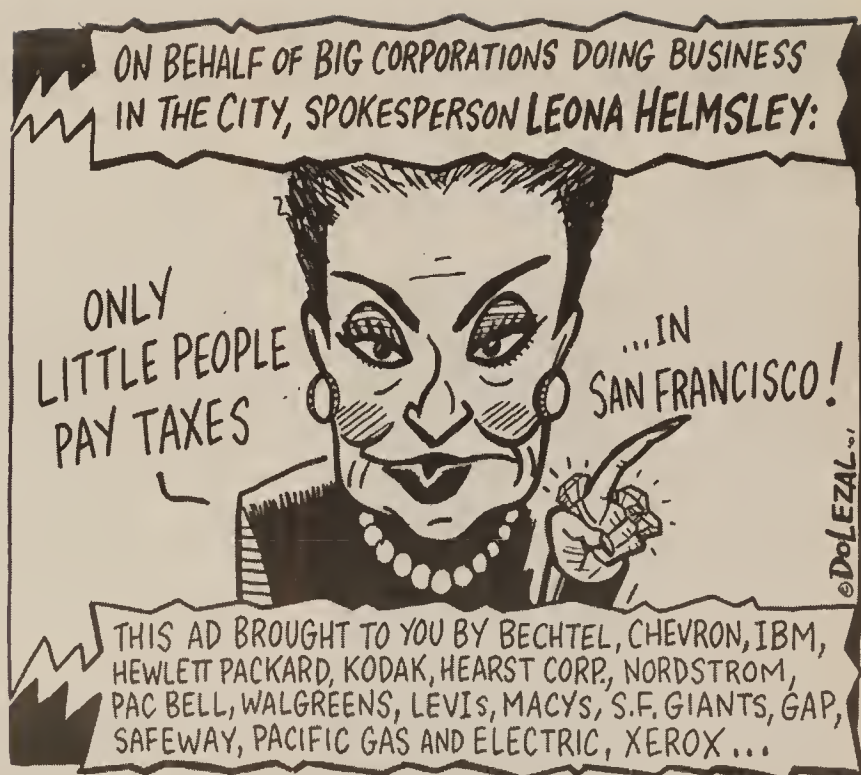
TICs are, in essence, a back-door way around San Francisco's 20-year-old condominium conversion law. The law, designed to protect the city's rental housing stock, limits to 200 a year the number of apartments that can be converted to condos. TICs don't officially count as condo conversions. Instead, a group of people (in many cases, strangers brought together by a real-estate lawyer) jointly purchase a building with several rental units. Then they sign side letters giving each of them the right

to live in one of the units. And since they're all owners, they can evict the tenants and move in — and those units of rental housing are gone. TICs have led to the evictions of thousands of low-income renters in the past few years.

Not all of the people who voted against Prop. N were fooled by the landlords. A lot of them are working people who want to own homes but aren't quite rich enough to buy single-family houses in a city with some of the most expensive real estate in the world. For those people (and it's a significant number) TICs are the only shot at (somewhat) affordable home ownership.

It's entirely possible to address at least some of the concerns the would-be TIC owners raise. For example, groups of tenants who want to buy their existing units (with nobody getting evicted) could be given preference in the condo lottery, with additional points for tenants who have lived in the building for long periods of time. The supervisors should hold extensive hearings on the issue and solicit as much input as possible before crafting the final legislation.

But the TIC attack has to end. The legal loophole is destroying affordable housing, and every one of the district supervisors who got elected with tenant support needs to vote for a bill that stops the back-door condo conversions, period. ♦



## opinion

by greg zhovreboff

## Media ignorance hurts students

*Editors note: This op-ed was submitted to the San Francisco Chronicle, which refused to run it.*

The San Francisco Unified School District has taken many steps recently to get beyond its less-than-memorable past and to improve the lives and the education of its students. But the local news media — particularly the *San Francisco Chronicle* — seems to be persistently and eagerly trying to prove otherwise.

The members of the new school board have made it very clear that they want to put students first. But the new board's moves don't seem to sit well in the minds of critics. (It's understandable that some may consider what the board is doing a bit odd and unusual compared to previous boards' blatant disdain for pro-student action.)

On Tuesday, March 6, the board unanimously voted to support student participation in the March 8 affirmative action teach-in at UC Berkeley. The passage of the resolution provided district resources to teachers who planned to partake in this educational opportunity.

I supported the resolution because I saw it as an opportunity for one of those "hands-on learning" experiences that are relentlessly praised. What better place to learn about affirmative action than at a school that is one of the main centers of the controversy?

But the board's decision was skewed in the *Chronicle*, where it was seen as manipulative and devious.

Opponents claimed that the district was imposing the "ideological stance of adults" onto kids. The inference: the *Chronicle* and the people interviewed by the paper don't think that we aimless kids are capable of formulating such ideology on our own. (There were no comments from students in the story.)

This stance is a slap in the face of youth and a strong statement that our opinions are not to be heard unless they mirror the popular belief.

The teach-in was a unique opportunity for students to learn, and I was under the impression that the goal of a school district is to educate. I strongly

believe that education and future opportunities for success were the key motivations in the board's decision, not politics.

This is a new trend we'll all have to adjust to. In retrospect I think that the retraction of district support for the trips was shortsighted, since not once at the rally did I worry about my safety or the safety of younger students.

Another example: The recent controversy over the board's move to investigate the privatization of Edison Elementary. During the debate, misinformation blazed rampantly through the community, fanned by rare, often one-sided, media attention.

As a student I saw clearly that the allegations against the Edison Corporation's school management needed to be investigated. Because I knew the facts about issues regarding the Edison charter, I also was able to see that the investigation itself would not necessarily affect students at the school.

Other students in the district also saw and supported the need for an investigation — despite "urging" from media, teachers, and even one school board member to do otherwise.

Contrary to what many adults believe — and what the *Chronicle* has been pushing in its reporting — students are more than capable of making decisions and formulating their own opinions. But those opinions receive minimal attention.

I hope that the board will view the recent criticism simply as people's reluctance to accept the district's new pro-student policies. I also hope that the media will soon begin to cover such policies with the same fervor they put into criticism.

As the district's former public information person said, "Good things are happening in the San Francisco Unified." Let's not overlook them. ♦

*Greg Zhovreboff is a senior at George Washington High School in San Francisco and is the appointed student delegate to the San Francisco Board of Education. He represented all 63,000-plus students at Thursday's teach-in.*



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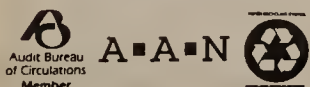
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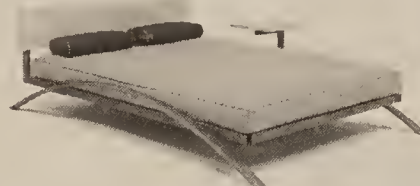


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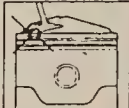
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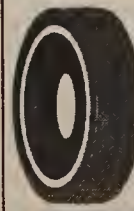
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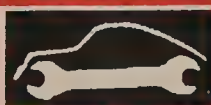
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## Unfair shares

### UC Berkeley students demand that regents divest from Israel

By Camille T. Taiara

Less than a month into the second intifada sparked by recently elected Israeli prime minister Ariel Sharon's September 2000 visit to the Al-Aksa Mosque and the Temple Mount in eastern Jerusalem, UC Berkeley students have launched an Israel divestment campaign targeting the very institution that holds the purse strings to their education: the UC Regents.

"The people who run our universities are not just tacitly supporting but are actually benefiting from the exploitation of Palestinians," said Snehal Shigavi, a UC Berkeley graduate student.

What UC Berkeley students demand is that the school system pull shares from companies that either have branches or subsidiaries in Israel or do \$5 million per year or more in business there. So far 13 such companies have been identified, including General Electric, Raytheon, Cisco Systems, Hewlett-Packard, Microsoft, Texas Instruments, and AOL Time Warner. Investments in these firms represent at least 11 percent of the UC system's \$59 billion investment profile, totaling \$6.2 billion — or \$1.7 billion more than all direct U.S. federal aid to Israel combined.

The students' campaign could draw attention to the increasingly violent conflict. Since Sept. 28, 2000, 400 Palestinians

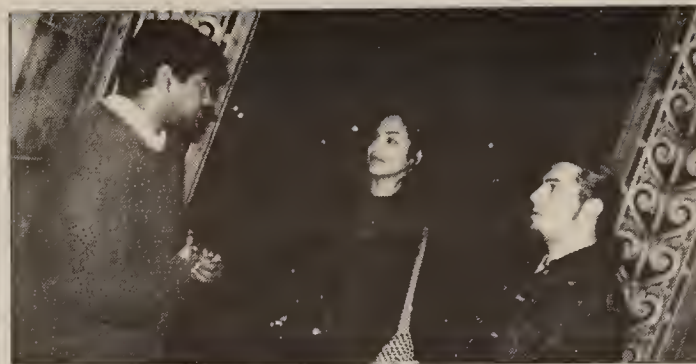
have been killed, compared with fewer than 70 Israelis.

Palestinian towns in the West Bank and Gaza are separated by Jewish-only settlements and militarized Israeli highways flanked by security zones. It's impossible for Palestinians to travel from one section of the occupied territories to another without going through several checkpoints.

Student activists, who have formed Students for Justice in Palestine (SJP), re-created some of these conditions when they set up a mock checkpoint at UC Berkeley's Sather Gate Feb. 6, the day Sharon was elected prime minister. They held a teach-in the next day that attracted 150 participants, and they distributed a petition to present to the regents for their upcoming meeting in Los Angeles March 14 and 15.

SJP carried out another action on campus March 6, this time setting up a mock refugee camp. It also began sending delegations to Davis, Santa Barbara, and Los Angeles to train other UC students to set up similar movements. More delegations are planned for the University of Massachusetts at Amherst, the University of Michigan at Ann Arbor, Columbia University, and possibly Harvard University, later this month.

"It's a very touchy subject, because once you start talking about it, you are



**Action figures:** UC students Snehal Shigavi, Noura Erekat, and Ehssan Vandaei were among those who built a mock refugee camp on the Berkeley campus to illustrate how they say Palestinians are forced to live in Israeli-occupied territories.

going to criticize the state of Israel," said Ehssan Vandaei, a 22-year-old Iranian American undergraduate. "It's very hard for even very open-minded, progressive-leaning people to look at it from the perspective of the state of Israel having been created in the context of colonialism and equating Zionism in practice with imperialism and apartheid."

Indeed, Chancellor Robert Berdahl took out a half-page ad in the Feb. 12 issue of the *Daily Cal* condemning the mock Israeli checkpoint as having "created an atmosphere that many in our community felt was hostile." Berdahl and others in the university also attempted to shut down a student-run class this semester called "Occupied Palestine."

But student activists say they are not approaching the crisis from an anti-Jewish perspective, but rather within the context of the growing movement of libera-

tion struggles against neoliberalist globalization. Many are veterans of movements like the antisweatshop struggle, the effort to revive affirmative action, and the movement to free Tibet. Only about 10 percent of SJP's 30 to 40 core activists are of Arab descent.

Activists like Vandaei are surprised by the amount of support they have received, including that of some leftist Jews both on and off campus.

Still, the student proposal will almost certainly generate controversy, even among progressives in Berkeley. In the past, debates over U.S. policy in the Middle East have led to bitter divisions on the Berkeley left. A 1984 ballot initiative urging the president and Congress to cut U.S. support to Israel by the amount Israel was spending on new settlements in the West Bank and Gaza put many

See "Israel," page 15

## Class action

### Rally demonstrates growing opposition to UC affirmative action ban

By Tali Woodward

Protest organizers are calling the March 8 affirmative action rally on the UC Berkeley campus the largest since the UC Regents banned the use of ethnicity in admissions decisions.

While UC police estimated the crowd at just over 1,000, organizers say that 6,000 people descended on Berkeley as part of the statewide protest. And they argue that strong attendance indicates pressure to reverse the 1995 ban is growing.

"People have seen how devastating the ban has been," Tania Kappner, an Oakland teacher who helped organize the event, told the *Bay Guardian*. "I think this really was a turning point."

The number of underrepresented minorities admitted to Berkeley has effectively been cut in half since the ban — the first of its kind in the U.S. — took effect.

Minority enrollment at UC Berkeley's law school, Boalt Hall, has been particularly hard hit. In 1997 only 14 Latinos and one African American enrolled in a class of 273; many minority students who were admitted chose to go to other schools.

Approximately 150 students from the law school attended the March 8 rally. First-year Boalt student Carlie Ware, who is one of seven African Americans in her class, said that affirmative action is particularly important at Boalt because it is "one of the only elite public law schools in the country."

Ware said that she expected UC Berkeley to be less "stuffy" than Yale University, where she went as an undergraduate, but the lack of diversity "makes it more difficult for stu-

dents of color who do get in." During class discussions other students often expect her to speak for all African Americans, she said.

Boalt professor Ian Haney Lopez, who also attended the rally, argued that affirmative action is essentially about "giving everyone the opportunity to share in scant public resources."

State voters passed Proposition 209, which outlawed affirmative action in all state programs, in 1996. And while 209 can only be undone by voter initiative, Haney Lopez said that a reversal of the regents' ban would reduce the feeling that the institution doesn't welcome minority students.

Dozens of San Francisco high schoolers also made it to Berkeley, despite some controversy over school district support of the protest (See S.F. Confidential, page 15).

"It's a good thing there are so many people here," Sam Wallace, a senior at Lincoln High School, told us. "I think a lot of people are like me and aren't going to a UC, but they still feel they should be here."

A ninth-grader from Mission High said, "I think affirmative action is right; the UC system should be more diverse," adding that she hopes support for affirmative action in California will "influence the rest of the country."

The protest was organized by Fight for Equality by Any Means Necessary, but it was supported by several unions and more than 500 UC professors. Other student groups have recently said they will not help with university recruitment until the ban is reversed. ❖

E-mail Tali Woodward at [tali@sfbg.com](mailto:tali@sfbg.com).

## 'Newsman is dead'

Charles Jackson, pioneering black journalist, dies at 55



**W** Charles Jackson, a pioneering and influential African American journalist and a lifelong crusader for racial diversity in the nation's newsrooms, died Wednesday, March 7, 2001, after a long illness. He was 55.

Jackson, who was editor-at-large at the *Oakland Tribune*, spent his last days in the living room of Coming Home Hospice in San Francisco, surrounded by family and close friends. When his wife, Deidra Keels, asked Jackson what she should tell people, he said, "Newsman is dead. I'm down to my last reporter's tablet."

Born Aug. 3, 1945, in Fort Worth, Texas, Willis Charles Jackson worked as a student journalist at the *Wichita Eagle-Beacon* until graduating from Wichita State University. He was an editor at the *Fort Worth Star-Telegram*, the *Washington Post*, and the *Oakland Times Herald*. He taught a minority journalism workshop at Texas Christian University, then moved to the Bay Area in 1990, where he worked at San Francisco State University. He later joined the *Oakland Tribune*, where he eventually became the first African American metro editor at the paper.

Jackson was perhaps best known for his efforts to bring young people of color into journalism.

Tim Graham — editor of *Nurseweek*, former editor of the *Oakland Tribune*, and past president of the Northern California Chapter of the Society of Professional Journalists — told us he remembers Jackson for "his important role in creating the new Oakland Tribune in late 1992."

"He melded the old Tribbies, as they were called, into the new team that included many less-experienced and younger staff members from the [Alameda Newspaper Group] suburban newsrooms. It was an enormous challenge, and Charles handled it with style, grace, and a rich sense of humor. He treated everyone fairly and was a calming influence in a newsroom that otherwise might have gone postal."

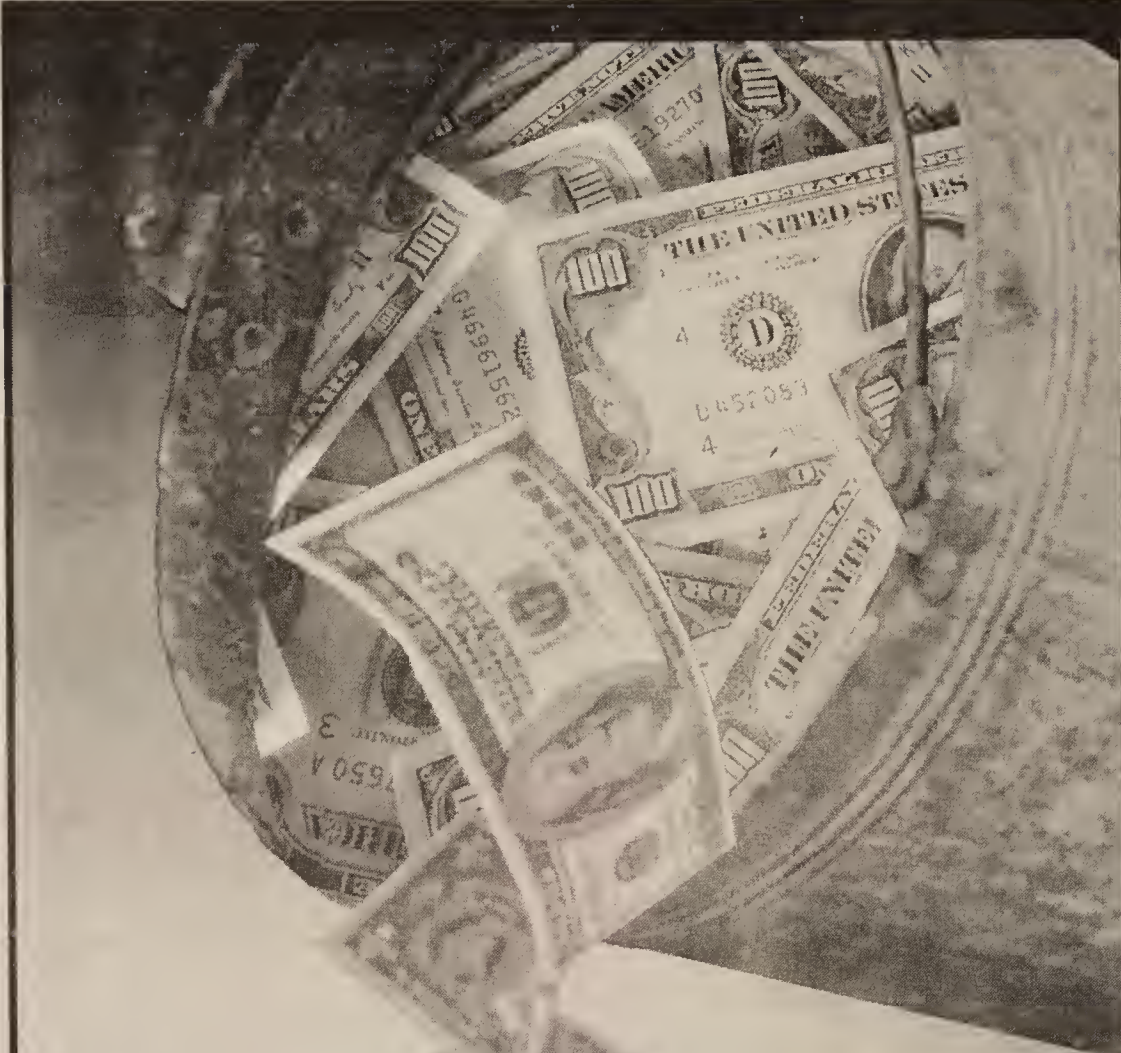
Betty Medsger, former chair of the journalism department at SFSU, said, "Charles Jackson was a wonderful person, a wonderful journalist. He made me laugh, cry, think. His memory and his values will live for many years in the contributions of all the people he brought into journalism."

Jackson was active with the Society of Professional Journalists, and the Northern California Chapter honored him with its Career Achievement Award in 1999. He was also a member of the Bay Area New Media Roundtable and the American Copy Editors Society and president of the Bay Area Black Journalists Association and the National Association of Black Journalists. He sat on the board of Magic Theatre in San Francisco.

He is survived by Keels; his mother, Sadie Jackson of Fort Worth; sister Margaret Humphrey; brother Henry Jackson; and his father, Rev. Elijah Lee. Services are pending.

See "Obituary," page 16





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\* *New York Times*, August 11, 1996. "Chelsea Piers:  
The Fight to Stay Afloat."

\*\* From Chelsea Piers' website.



## Musical chairs

**T**he \$64,000 question of San Francisco politics: who will the machine designate to succeed Mayor Willie Brown? The contenders are already lining up.

Potential prospects Carole Migden and Kevin Shelley are termed out of the state assembly at the end of 2002. But Migden is too independent, from the machine's point of view, and Shelley would have a hard time winning.

Sup. Gavin Newsom is reportedly so sick of being in the minority on the Board of Supervisors that he's casting around for a new job. Brown himself talked up Newsom's prospects in an interview in Sunday's *San Francisco Chronicle*. The subtext was clear: if Newsom's a good boy, he might get a big reward.

And then there's state senator John Burton.

Burton hates campaigning — and the consensus is that he's poorly suited for the job. Burton himself says he's not thinking that far down the road yet. But if he does run, he'll want to keep opposition to a minimum, and that means finding something else for Shelley, Migden, and Newsom to do.

There's already talk of that. Shelley, we hear, is poised to run for secretary of state or state controller. Migden is looking at a spot on the state Board of Equalization, but she'd also be a contender for Burton's seat — and if she wants to run for mayor, it's not certain Burton could stop her.

Newsom is eyeing Shelley's post — but with Judge Lillian Sing, Sup. Leland Yee, former supervisor Mabel Teng, and Board of Education member Dan Kelly all expressing an interest, he'd face the hottest Democratic primary here in some time.

The fight for Migden's seat is less crowded right now. If Sup. Tom Ammiano wants it, few people will run against him; if he doesn't, the machine may run Sup. Mark Leno. Nothing about either of those races is final until the state redraws the district lines later this year, though — and Burton is the one holding the pen.

### Keep it in the classroom

High school students learning about affirmative action? Hell no, says the *Chron*.

On Feb. 27 the school board unanimously approved an unusual field trip: juniors and seniors in history and social studies classes were encouraged to attend a teach-in on the UC Berkeley campus, part of a protest against the end of affirmative action in UC admissions (see "Class Action," page 13, and Opinion, page 8).

## Israel

From page 13

friends and allies in Berkeley Citizens Action on different sides of a hard-fought campaign.

"I think the best thing that Israel could do would be to get out of the occupied territories. But we don't want to cut ourselves off from reaching Jews who aren't sure where they're at," says Rabbi Burt Jacobson of the Kehilla Community Synagogue.

A week later *Chron* reporter Julian Guthrie weighed in. According to the March 5 story, the board "wants its high school students to skip school Thursday to show support for its pet cause: affirmative action." The resolution, Guthrie wrote, urges students "to play activist by playing hooky."

Guthrie maintains that this is objective journalism. "I thought it was very straight," she told me. "It's not my point to infuse any story with my opinion."

By the time Guthrie's story went to press Sunday night, it was two days out of date. The school district canceled the trip Friday after UC cops raised questions about the high schoolers' safety. Associate schools superintendent John Quinn called Guthrie twice on Friday to inform her that the trip was canceled; she didn't check her machine until Monday morning, when the paper was already on the streets. Guthrie's equally "objective" follow-up about the cancellation ran on Tuesday.

The fact that the trip was canceled didn't stop the *Chronicle* from running an editorial comparing the school board to Fidel Castro, Adolph Hitler, and Rev. Jim Jones. Communism, Nazism, mass suicide, and a field trip to Berkeley. Which one of these things is not like the others?

### Tax talk continues

The fight over the city's business taxes is getting rougher.

City hall is considering repealing the gross receipts tax, which is being challenged in court by a who's who of corporate behemoths. But even if the tax is struck down, that doesn't mean those firms are off the hook. Late last month Sup. Aaron Peskin asked for a report on how much money a proposed tax repeal would cost the city — and on possible alternative taxes that would hit big business equally hard.

Before the ink was dry on Peskin's request, he got a phone call from Nathan Nayman of downtown lobbying group the Committee on Jobs. Rather than figuring out how to make up the lost revenue, Nayman told me, the board should make do with less. The repeal, he said, "creates opportunities to look at the way government is spending the money."

Peskin sees it differently. "I want the parties sticking their hand in San Francisco's pocket for the many millions they have historically paid to think long and hard about what they're doing," he said. "I want them to be nervous. I want them to let their imaginations run wild." ❖

Got a tip? E-mail [gabriel@sfbg.com](mailto:gabriel@sfbg.com).

But SJP continues to build coalitions in support of divestment wherever it can.

"I think we're being realistic about the fact that the universities will not divest quickly," Vandaei admitted. "We're not dealing with a system that people in America were already kind of familiar with and knew was wrong [like South Africa in the 1980s]. But I can definitely say that the momentum is on our side." ❖

E-mail Camille T. Taiara at [camille@sfbg.com](mailto:camille@sfbg.com).

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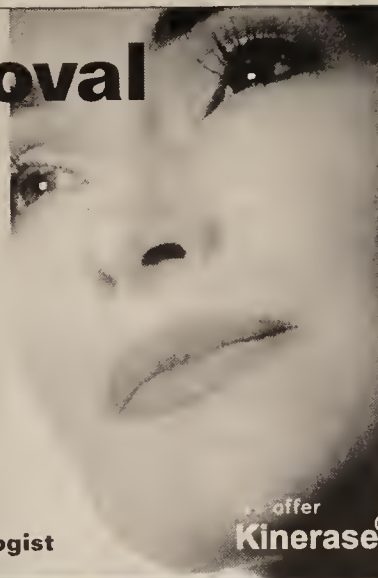
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**news** on guard

**MUD battle takes shape**

By Rachel Brahinsky

In the month since the San Francisco Board of Supervisors voted 9-2 to put the municipal utility district (MUD) initiative on the Nov. 6 ballot, advocates and opponents have come out swinging, gearing up for the campaign to come. By late summer candidates for the MUD board of directors likely will be promoting themselves in a battle over the future control of the region's energy supply; it could shape up to be one of the most contentious in San Francisco-initiative history.

Mayor Willie Brown took a potshot at the citizen-driven initiative this week when he told the *San Francisco Chronicle* that the MUD initiative is a "hoax."

Coalition for Lower Utility Bills cochair Joel Ventresca responded. "Direct democracy in a citizens' petition is not a hoax, and it's surprising that an elected official would have such a cavalier attitude about it," he said.

CLUB circulated the petition that put the measure before the voters and has been the initiative's primary promoter. Recently, the organization has picked up new support: Bay Area union activists formed a committee March 6 specifically devoted to promoting public power, with an emphasis on the MUD proposal. The group is seeking endorsements from union locals around the area.

The emergence of a labor alliance with public power has historic implications. Organized labor in San Francisco was supportive of public power in the early part of the century, but by the 1950s the unions had turned around. In 1982, the last time a public power measure was on the ballot, the Central Labor Council lined up strongly on Pacific Gas and Electric's side. PG&E even paid legendary local labor leader Dave Jenk-

ins \$5,000 to make sure labor opposed the measure, Proposition K. Jenkins told the *Bay Guardian* at the time that he would rather negotiate a labor contract with then-PG&E chair Richard Clarke than with then-Board of Supervisors president Quentin Kopp.

Today that position looks silly: PG&E workers are getting shafted, and San Francisco city employees have relatively comfortable contracts.

This month CLUB enlisted Ross Mirkarimi — who led Ralph Nader's presidential bid in California, Terence Hallinan's last campaign for San Francisco district attorney, and the 1999 Proposition G (the Sunshine Initiative) campaign — to direct the MUD effort.

"It's obviously not a hoax," Mirkarimi told the *Bay Guardian*. "It's going to be one of the biggest fights in PG&E's life."

PG&E's front group, the Coalition for Affordable Public Services, spent \$180,270 last year on lobbying and legal fees; it took in at least another \$50,000 from PG&E before the end of the year. The group has hired at least three firms to oppose the measure: Solem and Associates; Barnes Mosher Whitehurst; and Nielsen, Merksamer, Parrinello, Mueller & Naylor. Three representatives have been spotted around town recently: Neilsen, Merksamer's Jim Sutton, Solem lobbyist (and former *San Francisco Independent* reporter) Frank Gallagher, and CAPS organizer Darren Seaton.

City Hall staffers are establishing guidelines for the coming MUD election. Last week the San Francisco Local Agency Formation Commission voted unanimously to approve an impartial analysis written by the commission's executive director, Gloria Young. The analysis will appear in the voter handbook before the election.

In an unusual process established by

state law, the five-member MUD board will be chosen the same day that voters weigh in on whether to form the district at all. Last month the Board of Supervisors approved a map of the five wards from which candidates will run. MUD board members must live in the ward they represent (there will be one member from each ward). The winners will be those who win the most citywide votes among the opponents living in the same district.

Board candidates have to collect 50 signatures within their district and can take out filing papers between July 16 and Aug. 10, according to Department of Elections spokesperson Christiane Hayashi. Hayashi said staffers are still working out details, including the filing fee. ❖

**PS.** Sup. Matt Gonzalez introduced a resolution March 12 that would force the city's lobbyist to support Sen. Nell Soto's bill to make it easier for communities to form MUDs.

For details on the next CLUB meeting and an upcoming hearing on the Soto bill, see Alerts, page 19. Contact the Bay Area Labor Task Force for Public Power in California by calling Alan Benjamin (415) 626-1175 or e-mailing him at [alan@energy-net.org](mailto:alan@energy-net.org).

**Obituary**

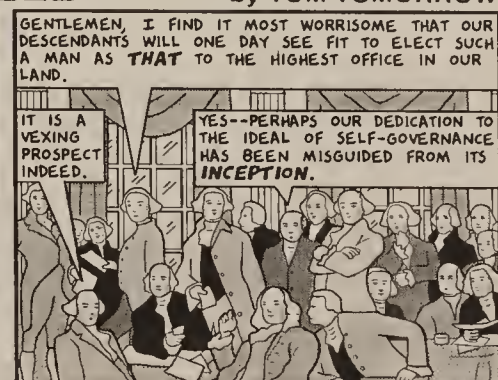
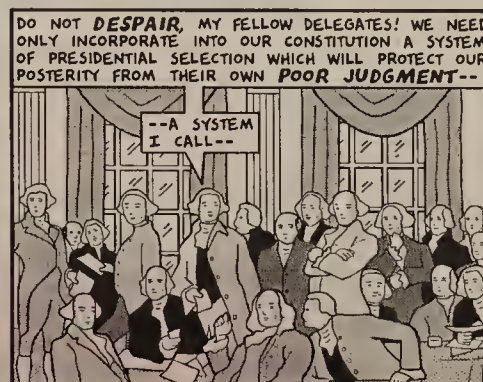
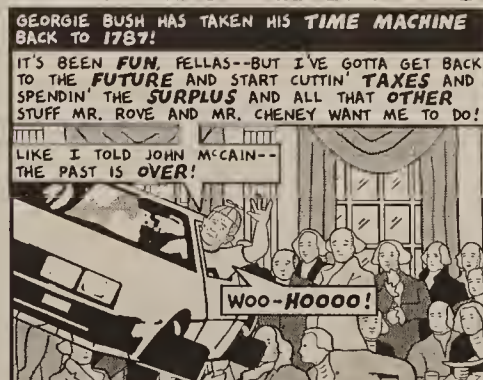
From page 13

An annual fellowship to the Maynard Institute Summer Program is being established in his memory. Donations may be sent to the Maynard Institute, 409 13th St., Oakland, CA 94612. For more information call (510) 891-9202. A page on the SFSU News Watch Web site has been created where you can join in celebrating his legacy by posting your story at [newswatch.sfsu.edu/buzz/030801charles\\_bulletin1.html](http://newswatch.sfsu.edu/buzz/030801charles_bulletin1.html).

Tricia Taborn

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**Fight the power**

**Thursday, March 15**, organize for public power at the next general meeting of the Coalition for Lower Utility Bills and help strategize the best ways to advance the MUD proposal. 6-9 p.m., Community Room, Tenderloin Police Station, 301 Eddy, S.F. (415) 364-1522.

**Girls and juvenile justice**

**Thursday, March 15**, join San Francisco supervisor Sophie Maxwell and the Delinquency Prevention Commission for a rally on the state of services for girls in the juvenile justice system. Many services for girls funded through Temporary Aid to Needy Families money will end in 2003 unless funding is renewed. Speakers who work in youth services will address the risk factors that lead to female juvenile delinquency, including lack of affordable housing, lack of mental-health care services, and violence against girls. 11 a.m., City Hall, Polk Street steps, 1 Dr. Carlton B. Goodlett Place, S.F. (415) 554-9537.

**State of the environment**

**Thursday, March 15**, Winona LaDuke, Native American activist and former Green Party vice presidential candidate, speaks on the environmental predicament under President George W. Bush. At the event she will also discuss California's power crisis. 7:30 p.m., King Middle School, 1781 Rose, Berk. \$10 advance, \$12 door. (510) 848-6767, ext. 609, or [www.kpfa.org](http://www.kpfa.org).

**Stop U.S. militarism**

**Thursday, March 15**, meet with Juntos, a newly formed Bay Area coalition opposed to expanding U.S. militarism at home and abroad. Juntos stands against global capitalism and for self-determination. 6:30 p.m., Committee in Solidarity with the People of El Salvador, 3382 26th St., S.F. (415) 648-8222.

**Party with the supes**

**Friday, March 16**, Campaign for Leadership with Ethics and Accountability Now sponsors a St. Patrick's Eve fundraiser for Sups. Chris Daly, Tony Hall, Sophie Maxwell, Jake McGoldrick, and Aaron Peskin. 6-9:30 p.m., Julia Morgan Ballroom, Merchants Exchange Bldg., 465 California, S.F. \$25 or \$100 donation to any or all of the five supervisors. (415) 626-5348.

**Activism in the Dubya years**

**Saturday, March 17**, the National Lawyers Guild sponsors "Mobilizing for the Bush Years," a mini-conference with workshops on getting arrested, youth actions and the legal process, and mending the "good demonstrator-bad demonstrator" split, among other topics. 10 a.m.-5 p.m., Centro del Pueblo, 474 Valencia, S.F. Free. (415) 285-1055.

**Remember Burma's suffering**

**Saturday, March 17**, commemorate Burma Human Rights Day with

KPFA-FM host Dennis Bernstein, members of the Burmese Resistance Movement, and local human rights activists. Speakers and a video presentation will mark the 13th anniversary of the killing of Burmese student activist Hpone Maw, which sparked the 1988 pro-democracy uprising in Burma. Since then, Burma has suffered under one of the world's most repressive governments. 2:30 p.m., Berkeley Fellowship of Unitarian Universalists, 1606 Bonita, Berk. Free. (650) 756-5887, [www.badasf.org](http://www.badasf.org).

**Mobilize against free trade**

**Tuesday, March 20**, a coalition of Bay Area social justice organizations hold an East Bay teach-in to oppose the Free Trade Area of the Americas treaty. The teach-in employs theater pieces, speakers, and break-out sessions to provide information on the issue and help provide ways to get involved. The FTAA is the next step in globalizing free trade and would create the world's largest free-market zone, affecting 650 million people. Leaders of 34 countries will discuss the agreement at the Summit of the Americas meeting in Quebec City, Quebec, April 20-22. 7-10:30 p.m., La Peña Cultural Center, 3105 Shattuck, Berk. Free. (415) 255-7296.

**MUD hearing**

**Tuesday, March 20**, the California State Senate's Judiciary Committee holds a hearing on S.B. 23X, Sen. Nell Soto's bill that seeks to make it easier for communities to form municipal utility districts, such as the one that will be on San Francisco's fall ballot. 1:30 p.m., State Capitol, Judiciary Committee, Room 4203, 10th St., between L and N, Sacramento. (916) 445-6868.

**Women and globalization**

**Wednesday, March 21**, the S.F. Urban Institute and the San Francisco State University Women's Studies department host a forum titled "Gender and Media Literacy," the final segment of their three-part series on women and globalization. The movie *Dreamworlds: Desire/Sex/Power in Music Video* will be screened, followed by a panel discussion. 2-4 p.m., HSS 362, International Relations Briefing Room, San Francisco State University, 1600 Holloway, S.F. Free. (415) 338-1388. ♦

Alerts edited this week by Joe Mullin.

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail [camille@sfbg.com](mailto:camille@sfbg.com). Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at [sfbg.com/action](http://sfbg.com/action).

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**Health careless:** "I didn't mind doing that sentence, but [the Corrections Department] had no right to take my life," says terminal cancer patient and former inmate Gloria Broxton, pictured shortly before her release from prison.

# Hell-th care

California prison officials say medical treatment has improved for inmates. Here's one story that will make you think differently.

By A. Clay Thompson

**F**ed up with your HMO? Talking to Gloria Broxton might give you a little perspective. Broxton's health care history reads like an update on Dante's *Inferno*.

Diagnosed with terminal cancer, the 38-year-old San Diegan is expected to die within the next two months — and shoddy medical treatment may be responsible for her looming death.

But this horror story isn't brought to you by the usual managed-care culprits. Broxton's agonizing medical misadventures took place within the California Department of Corrections and at several outside health care facilities contracted by the department. And, prison critics say, it's just another example of the poor health treatment inmates receive, despite half a decade of lawsuits, investigations, and legislative hearings.

Our narrative, based on medical records, starts in July 1999 with Broxton at the front end of a six-year term in the Central California Women's Facility in

Chowchilla for selling drugs. Experiencing severe vaginal hemorrhaging, Broxton was sent to the hospital. Doctors suspected that cancer lurked somewhere in her reproductive organs, and they did a biopsy and exam. The results were grim: the prisoner was riddled with endometrial carcinoma, a cancer originating in the lining of the uterus.

Surgeons at the Women's Cancer Center in Modesto went on a search-and-destroy mission, removing her uterus, appendix, and 52 lymph nodes. After doctors finished stapling the incisions shut, cancer specialist Dr. Babak Edraki ordered a two-drug, six-session chemotherapy regimen.

That's when things got ugly. Real ugly.

First, Broxton alleges, staffers at the prison hospital neglected to remove 6 of the 176 staples in her abdomen during a follow-up visit, causing an infection. The staples were eventually extracted during an emergency operation. But

the infection proved hard to control, and more than two months after the initial surgery, the woman's wounds were still oozing. Broxton was sent to Madera Community Hospital — a local facility contracted by the Corrections Department — to have the incisions reopened and the contaminated flesh scraped out. "Thick," "foul smelling" "greenish" gunk was dripping out of her, according to hospital documents.

Now, Broxton says, she has a protruding, 35-pound hernia as a result of the botched surgery.

The patient went in for her first dose of chemo in January 2000, some 120 days after her cancer diagnosis. Dr. Adrani S. Reddy oversaw the treatment, which consisted of implanting a semi-permanent catheter just above Broxton's right breast and pouring in potent, cancer-killing chemicals. The injection went awry: at least a portion of the caustic chemo drugs seeped into the woman's flesh instead of her bloodstream.

According to medical records, the misinjection destroyed the skin around the catheter and caused another infection. Three weeks later Broxton was back at Madera Community Hospital getting the abscess sanitized and the implant removed.

Doctors stuck another catheter in the left side of Broxton's chest, and during February 2000 she underwent a second round of chemo with Reddy — with the same horrendous results. Once again the chemicals missed the target, migrating into Broxton's chest and generating another infection, medical records show. And once again doctors at Madera Community Hospital had to cut a hunk of pestilent flesh out of the woman's torso. The operation left a gaping, fist-size hole three centimeters deep.

"God, why did you leave me?" Broxton wondered during the ordeal. "What did I do to make you do this to me?"

The chemo debacle raised other questions. To combat cancer, the chemicals must pass through the circulatory system, and given the seepage, nobody had any idea how much of the chemo drugs actually made it into her bloodstream. There was no way to gauge how effective the treatments were.

Hospital documents indicate that Edraki, the specialist who first diagnosed Broxton, had another thought on his mind: he'd instructed Reddy to inject two different drugs during each session, but for some reason Reddy had used only one.

Edraki declined to comment for this story.

Reached at his office in Merced, Reddy responded to questions about Broxton's treatment, saying the injections were performed by nurses on his staff. When asked if the procedures were botched, he said, "I don't know. It could be possible. There's no way of knowing."

Following the second disastrous chemo treatment, Broxton refused to see Reddy again, demanding a new doctor. According to Broxton, her already problem-plagued treatment ground to a halt for about four months, because her body needed time to recover from the abscesses — and because prison officials lagged in bringing in a different physician.

Despite her illness, the woman exudes a take-no-shit attitude and wields a wry, homegirl sense of humor. Last fall Broxton gave testimony — both angrily eloquent and darkly comic — at a state legislative hearing on the health of women prisoners. "I didn't mind doing that sentence, but [the Corrections Department] had no right to take my life 'cause they think I'm worthless," she told lawmakers and prison officials. "I didn't come here to do my death sentence."

Mortified by stories like Broxton's and a spate of nine inmate deaths, state legislators responded, drawing up a pair of bills aimed at reform. Penned by Assemblymember Carole Migden (D-San Francisco), A.B. 675 would make it easier for terminally ill inmates to gain early "compassionate release," while S.B. 396, authored by Sen. Sheila Kuehl

(D-Encino), would enact more sweeping changes. If passed, Kuehl's proposal will force the Corrections Department to get its internal medical centers accredited by the national commission overseeing prison health care, a process that would bring in outside inspectors and require big changes in the way the department handles sick inmates. The bill would also do away with the \$5 co-payment prisoners now must make when seeing a physician.

Topped by a head of hair made short and wispy and patchy by chemo, Broxton is a very big woman, weighing in at 450 pounds. She's done three prison stretches for minor felonies. Tattooed *cholo*-style on the side of her neck are the words "Mi Querida Madre Cathy" ("My loving mother Cathy").

"I just keep saying that I have to get up, I have to keep going," Broxton told me during a recent interview. "Through prayer, pain patches, and pills, the pain is deadened, but it never goes away."

Soon the agony will end. The cancer eating her body has taken over. Doctors give her 60 days to live.

And, recognizing her imminent demise, corrections officials last week set Broxton free. She'd been scheduled for release sometime between 2002 and 2005, depending on behavior. Oakland lawyers Cynthia Chandler and Cassandra Shaylor won Broxton's early release and see her story as symptomatic of the state's failure to provide decent health care to the 160,000 inmates in California lockups.

"Her case is one of the clearest examples of how medical neglect is contributing to the deaths of prisoners," Chandler railed. "She's not dead yet, but they've killed her."

Health care complaints have long dogged the department, which for most of the 1990s was enbroiled in a costly class-action suit brought by sick inmates, like Sherrie Chapman, a woman who waited a decade for breast cancer treatment, and Cynthia Martin, a severely burned prisoner whose prescriptions were thrown in the trash.

Today, though, prison officials say medical blunders are on the decline. "We have clearly come a long way in providing health care to our inmates, particularly our women inmates," department spokesperson Russ Heimerich told me. "Have we fallen down in the past? Sure. Are we still making mistakes? No, because we've instituted a better system of checks and balances."

Heimerich, who wouldn't comment on the specifics of Broxton's case, admits difficulties remain: "We do have some serious problems recruiting qualified physicians because we don't pay competitively."

Last Friday, Gloria Broxton took a plane — the first she'd ever been on — back to San Diego. She has a few simple desires. She hopes her suffering will help bring about better care for the men and women still doing hard time. She'd like to see her mother. She'd like to survive six more months. ♦

A. Clay Thompson can be reached at [ac\\_thompson@sfbg.com](mailto:ac_thompson@sfbg.com).



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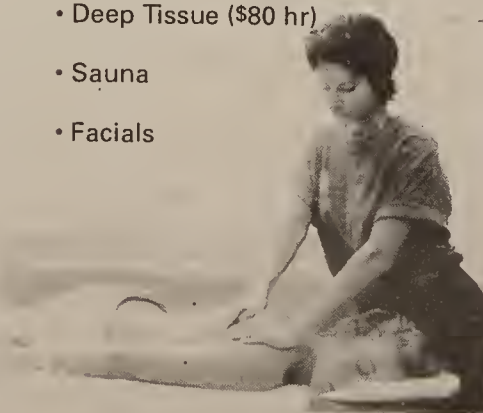
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# Culture

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Travel



White nights: San Francisco's Russian community can dance 'til dawn at the Russian Lounge, a monthly club featuring Russian dance and trance music.

## SAN FRANCISCO UNDERGROUND

### *AN INSIDER'S GUIDE*

EVERYBODY HAS A DIFFERENT DEFINITION OF "UNDERGROUND," ESPECIALLY IN A CITY LIKE SAN FRANCISCO, WHICH IS KNOWN FOR ITS EXUBERANT SUBSTRATUM OF WEIRD, UNUSUAL, AND DOWNRIGHT SCARY CULTURAL SCENES. IN THIS INSIDER'S GUIDE TO THE S.F. UNDERGROUND, WE INTRODUCE YOU TO A FEW OF THE BEST AND MOST ACCESSIBLE PARTS OF SUBTERRANEAN LIFE: HERE YOU CAN FIND OUT ABOUT EVERYTHING FROM WHERE TO FIND SEX IN LOCAL STEAM ROOMS TO WHERE TO HOLD YOUR NEXT ART SHOW. WE ALSO FEATURE EXCLUSIVE PEEKS AT THE CITY'S THRIVING RUSSIAN COMMUNITY, WHERE TO GET YOUR DOSE OF ASIAN CULT MOVIES, AND HOW TO FORAGE FOR SNAILS IN PUBLIC PARKS. SO READ ON, AND DROP DOWN INTO THE SAN FRANCISCO THAT'S DIPPED BELOW THE RADAR.

### EAT, DRINK, AND DANCE WITH RUSSIANS

BY KAREN SOLOMON

**R**ussian Hill and Russian River say nothin' about dancin'. Named for eastern European immigrants of the gold rush era, both are namesakes of the city's longstanding Russian com-

munity, but neither knows how to party. A walk down Geary Street between 19th and 25th Avenues is proof enough that those fleeing the eastern European nations' current political unrest are flocking to San Francisco once again, adding around 2,000 more people, some say, to the previous population of almost 10,000. And with this second wave, San Francisco's streets buzz with an unprecedented Russian nightlife scene both eclectic and entertaining.

Rather than getting involved in the fur trade or panning for precious metals, San Francisco's new Russians are acclimating to city life and making it their own. As a result of their permanency and regaining of some of the wealth they left behind, Russian San Franciscans are showing signs of life beyond the piroshki. So if you can't make it to Moscow this

year, slip Euro-style into your sunglasses at night, starch that three-piece polyester Armani knockoff suit, and take a gander at the multitude of ways to have a night on the town, Russian-style.

The ultimate in modern Russian entertainment is the once-a-month disco party the **Russian Lounge**. The second Saturday of every month, anywhere from a few hundred to more than a thousand Russians, Europeans, and Americans pile into the 80 percent Russian crowd at 525 Howard. "If you're Russian and you go to any other club in town, they're gonna think you're a dork," event organizer Roc Shamilov says. He says his attendees are often programmers or engineers who don't go out often but always mark their calendars for the familiar fun of this unique night out. Downing vodkas and dancing to

the thumping Euro-beats of Russian dance and trance music, 21- to 30-year-olds dress to the nines to meet, dance, catch up with friends, and look for love. In addition, Shamilov says, the club always spends money on a spectacle: fire-eating, stilt-walkers, fashion shows, or cash-pumped dance contests. "Russians love eye candy, the really Vegas stuff, and I give it to them," he says.

For a slightly tamer, more traditional night out, several of San Francisco's Russian restaurants, including **Russia House**, **Russian Renaissance Restaurant**, and **Russian Bear**, feature weekend bands and big dance floors surrounded by ample tables and chairs for large crowds. These spots, the Russian equivalent of a supper club, provide a place for the 40-and-older Russian community to eat, drink, dance, and sing along

*Continued on page 25*



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# S.F. UNDERGROUND



## Russian

From page 23

with ballads and standards from the old country, oddly mixed with a few Top 40 hits and adult contemporary numbers. Diners and dancers also get a chance to show off their best threads: many pass for Russian mafia in conservative, stiff suits, flashy jewelry, and generous dollops of hair gel and cosmetics. Skip the food, as the best stuff is really at the delis, but drink copiously and you'll realize you know every song. While Russia House may be a bit off the beaten path, it is the most elegant of the three, with crystal chandeliers, marble floors, and window seating so stunning you'll forget the traffic on 101 is whizzing by. Often these places are reserved for private parties.

For a different cultural experience of the Slavic sort, check out **Slavyanka**, the S.F.-based Russian men's chorus named after the original moniker for the Russian River. The lively troupe of silver-haired and tuxedoed gentlemen belts out folk, traditional, and secular music in Russian, though speaking Russian is not a requirement for membership in this amateur, nonprofit chorus. Slavyanka performs more than a dozen shows a year, many in San Francisco and the East Bay and others throughout northern California. Though they are a hometown favorite, the group has also performed to sold-out crowds in Moscow, St. Petersburg, and Pskov. For those not fortunate enough to attend one of the Bay Area outings, the chorus has also recorded nine albums for anytime listening pleasure.

While not a permanent S.F. happening, starting March 18 the Officers' Club Exhibition Hall at the Presidio will open the art and artifact exhibit **'Unseen Treasures: Imperial Russia and the New World,'** which will run until June 15. Tickets are on sale now for the opening night reception, sure to be a swank gathering of the Russian community. Present throughout the exhibit will be Russian art lovers drawn to what the Presidio promises will be a "sumptuous" collection from the 18th and 19th centuries.

If you're not one for discos or high art events, you might try to create a rich Russian cultural experience at home. Several shops with videos, CDs, and books catering to Russian speakers will not disappoint. **Biroska**, on Geary Street, is mainly a Russian deli, but it also has a vast selection of modern and classic media. A special hint for English-only speakers: you won't find Biroska by looking for the sign, because it's only in Cyrillic, so be sure to jot down the exact address.

Farther down Geary, **Arlekin Bookstore** features a wide selection of media and also occasional readings and musical performances. Stop by for upcoming events both in the store and citywide.

For those who just want to practice typing in Cyrillic, the **Yahoo! San Francisco Russian Community club** isn't the most chatty bunch of people, but it does provide a way to hang with other Slavs at home. Topics include jobs, host families for visiting expats, event announcements, English lessons, and tons more. Whatever you want, if it's Russian, you'll find it. Just don't go looking in Russian Hill.

### Russian life in San Francisco

**Russian Lounge**

[www.russianlounge.com](http://www.russianlounge.com).

**Russia House** Fri. and Sat., live bands and special events. Call for schedule. 2011 Bayshore Blvd., S.F. (415) 467-0252.

**Russian Renaissance Restaurant** Fri., Sat., Sun. nights, live music starting at 7 p.m. \$3 cover. 5241 Geary, S.F. (415) 752-8558.

**Russian Bear** Fri., Sat., Sun. nights, live music. \$20 cover. 939 Clement, S.F. (415) 752-8197.

**Slavyanka** [www.friends-partners.org/slavyanka/slavmain.html](http://www.friends-partners.org/slavyanka/slavmain.html).

**Officer's Club Exhibition Hall at the Presidio** 50 Moraga, S.F. [www.atthepresidio.org](http://www.atthepresidio.org).

**Biroska** 5621 Geary, S.F.

**Arlekin Book Store** 5909 Geary, S.F. (415) 751-2320.

**Yahoo! San Francisco Russian Community club** If you like the kind of nightlife you can stay home for, this buzzing local Russian community will keep you as entertained as an entire bottle of Stolli. [clubs.yahoo.com/clubs/sanfranciscorussiancommunity](http://clubs.yahoo.com/clubs/sanfranciscorussiancommunity).

**Russian Center of San Francisco** The site is a bit out of date, but it's a good place to find out about the city's annual Russian festival, often held in early February. The center also hosts a bunch of other activities throughout the year, such as nighttime volleyball events, and has a children's book library and a small museum of Russian culture. 2450 Sutter, S.F. (415) 921-7631, [www.russiancentersf.com](http://www.russiancentersf.com).

**Russian Times Web Network** This is the calendar with the best comprehensive listing of everything going on in town: sporting events, private parties, Purim discos, smaller classical music events, church fundraisers, and more. [www.russiantimes.com/SanFrancisco](http://www.russiantimes.com/SanFrancisco).

## ASIAN POP CULTURE

BY MIELIKKI ORG

**T**he recent sighting of Hong Kong film stars Michelle Yeoh and Chow Yun-fat doing stratospheric somersaults and lunges across our

screens in the Academy Award-winning *Crouching Tiger, Hidden Dragon* is just one indication that American audiences are developing an increasingly ravenous appetite for pop culture from the East. Chinese characters pop up on candles, pillows, Spice Girl biceps, and T-shirted bosoms.

Tiny ninja schoolgirls kicking alien butt and cross-dressing boys have become the revered heroes of kids and adults who regularly watch Japanese anime, while an obese, stumpy, yellow rodent named Pikechu continues to rile eight-year-old consumerists all over the planet to new, beyond-Ritalin states of parent haranguing. Faux Indian embroidery, pucker-lipped geishas, snarling samurais and dragons, and blue-skinned Hindu deities like Ganesh and Vishnu have become such commonplace fashion motifs that they appear on everything from Target fashions to Pier One tableware.

Dan Wu, editor of *Oriental Whatever*, a magazine about Asian pop culture, thinks the current interest in Asia is promising — a step forward in multicultural understanding compared with the conservative 1980s. "Crouching Tiger wouldn't have had the same reception as today if it were released in 1985," he says.

But, like other trends, popular interest in Asia may just be a marketing phase, making it as vulnerable as Pepsi Free to shifts in consumer whimsy or advertising campaigns. This makes Asia pop chic a less-than-ideal vehicle for the transmission of true cultural appreciation or understanding. Wu, who combines the pop culture aspect of his magazine with articles on Asian society, history, and life in America, recognizes this danger.

"As pop culture, [appreciation of Asian concepts] won't get any deeper — that's how pop culture works," Wu says. "It's tied into the economy. Everything can be marketed, watered down, so that it is more appealing to American audiences. Whenever pop culture absorbs culture, it only absorbs the visceral elements, so that you don't see the spiritual or historical levels. You can't sell thousands of years of Asian culture to audiences where the concepts of kung fu — kick, punch, bam — make more sense. Fetishism is easier to sell. It's a way for Americans to relate to another culture, in the most superficial way possible." Ergo the many Chinese tattoos that are nonsensical or badly drawn and Madonna's efforts to make the Hindu goddess Devi into her very own fashion statement at the 1998 Grammy Awards, much to the South Asian community's dismay.

For people who want to delve into the Asia pop phenomenon, there are plenty of outlets in the Bay Area. For amateurs and seasoned Asian film or anime fans, **Le Video** (1239 Ninth Ave, S.F. 415-566-3606) has an excellent selection of videos from just about

every country on the Asian continent, not to mention one of the hugest anime and Hong Kong cinema collections in the Bay Area.

You'll find sections devoted to Bruce Lee, Jackie Chan, and Jet Li, and to Hong Kong directors such as Wong Kar-wai, John Woo, and Tsui Hark.

*Perfect Blue*, *Ninja Scroll*, and Hayao Miyazaki's *Castle of Cagliostro* (Miyazaki also directed the recent anime film *Princess Mononoke*) are popular anime rentals here. Harder-to-find videos available here are the Korean director Park Chul-Soo's *301/302* and Indian director Shekhar Kapur's *Bandit Queen*.

There are several stores specializing in Chinese and Japanese videos, toys, and anime in the Richmond district, especially between 6th and 10th Avenues. **Heroes Club** (840 Clement, S.F. 415-387-4552) is a Chinese-owned hobby store that sells anime-oriented music CDs, models, dolls, and posters; **Tam's Video** (949 Taraval, S.F. 415-759-9185) rents English-subtitled videos and DVDs of films in Cantonese and Mandarin. **Laser Disc San Francisco** (2415 Noriega, S.F. 415-661-6698) sells Cantonese and Mandarin music and karaoke CDs.

In Japantown, **Japan Video** (1737 Post, S.F. 415-563-5220) has vast selections of anime videos and a greater selection of DVDs and *hentai* films than Le Video. *Hentai*, which means "weirdo" or "pervert," can range from soft-core, comic pornography (in *A Weatherwoman*, a news anchor flashes her underwear on TV to get higher ratings) to hard-core, sexual violence (e.g., aliens raping women until the victims explode). *La Blue Girl* is a popular *hentai* rental. Next to Japan Video, **Mikado-Music Japan** (415-922-9450) sells Japanese pop CDs and anime and video game soundtracks.

**Kinokuniya Bookstore** (1581 Webster, S.F. 415-567-7625) and **Comic Relief** (2138 University, Berk. 510-843-5002) have good collections of translated Japanese *manga* (comics). **Kimono My House** (1424 62nd St., Emeryville. 510-654-4627) has an enormous collection of anime posters and Japanese monster and robot toys. For people who want to view anime on the wide screen, two college-based anime clubs, UC Berkeley's **CalAnime** ([www.ocf.berkeley.edu/~anime](http://www.ocf.berkeley.edu/~anime)) and SFSU's **AnimeFX** ([www.sfsu.edu/~animefx](http://www.sfsu.edu/~animefx)) are open to the public; movies are shown weekly, and entrance is usually free.

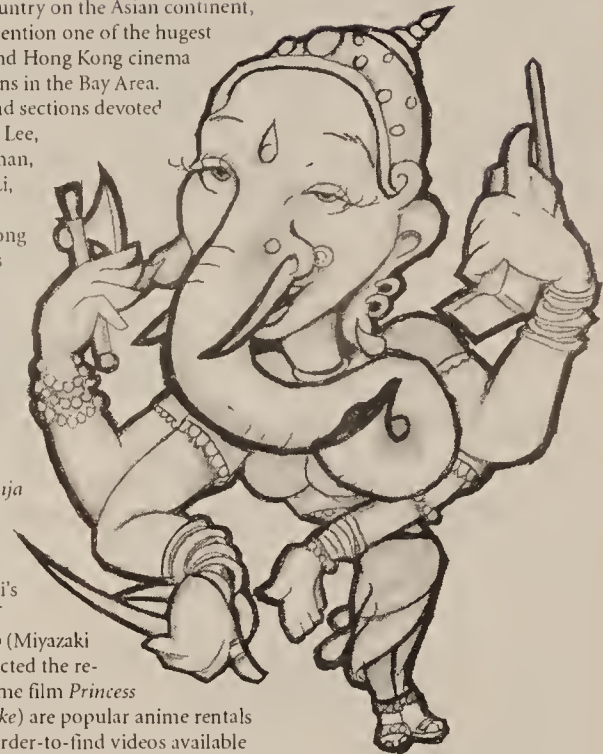
Hello Kitty adorators of all ages mob **Sanrio Inc.** (39 Stockton, S.F. 415-981-5568), which sells all sorts of Sanrio character-emblazoned trinkets, clothes, and accessories.

For true anime immersion in a place where you can get plastered as you chat up/dance with other anime fans, the Japanimation-themed bar/club **Pow! A Cocktail Lounge** (101 Sixth St., S.F. 415-278-0940) will surround you with digital anime and Sony PlayStation splendor every day of the week but Sunday. Pow! also has monthly theme nights that allow you to fulfill your fantasies while costumed as an anime character.

For a more southern perspective on Asian pop culture, **Bombay Music** (1038 University, Berk. 510-845-0715) in Berkeley offers its own portal into the Indian film industry, which is the largest in the world (Hong Kong rates second). The Bollywood productions for rent here, such as *Bombay Talkie*, feature anguished, weeping heroines who spontaneously break into cheery song-and-dance numbers. The musical relief is a means of relieving dramatic tension — although it often seems to be just for the pure, unadulterated hell of it. Bollywood movie posters and music CDs galore are available up the street at **Shrimati's** (2011 University, Berk. 510-548-6220).

Asian pop culture may not be the key to understanding the "higher" concepts of Asian culture, but it is nonetheless an important starting point. The businessperson reading up

Continued on page 26

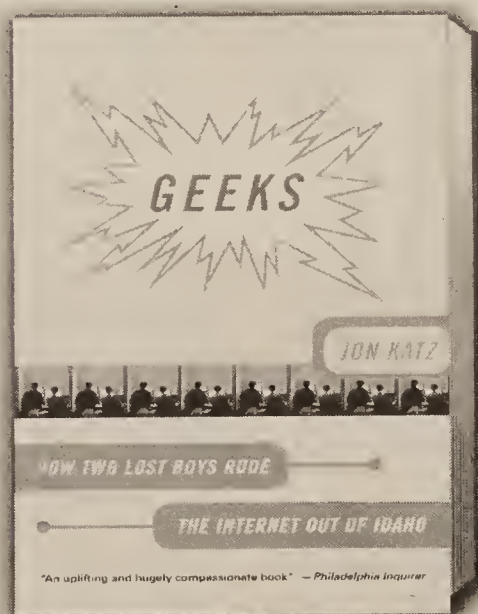






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# S.F. UNDER

## Asian

From page 25

on feng shui may later be compelled to visit China, take up tai chi, or study Chinese language or history. Some of the hippies who took up Zen Buddhism as a '70s fad are still earnest practitioners today. Even the orientalism movement that prompted fetishizing Renaissance artists to paint white people and harem girls in Asian clothing can be credited with widening the scope of interest in Asia among not only artists but also scholars, explorers, and writers — some of whom later traveled there.

Then there is the perennial Asianophile's question: should Asian things be appreciated as campy, pop art objects or according to the meanings derived from their original Asian contexts? In many cases, it seems to be a little of both. Gen Xers wax poetic about *Akira* and *Robotech* because of the impact those series made on their childhood psyches; they also appreciate anime as great Japanese art, with its superior character illustrations, cinematographic angles, creative, complex characters and plot depth, and themes suited to every individual interest and perversion — from the postapocalyptic robot-alien-human showdowns featured in films like *Ghost in the Shell* to the hentai film *Bondage Queen Kate Galaxy Policewoman*.

Does there need to be a deeper reason for the appreciation of beauty? If getting your nose pierced after a trip to India is criticized as superficial, then does this mean that people in Asia should be warned against buying American blue jeans, watching American movies, wearing crosses, or sporting shirts that say "American girl"? It's human nature to romanticize and fetishize things we don't understand. These habits of pop fetishization are, at bottom, motivated by cross-cultural admiration, which is hardly the worst kind of attention one country can give to another.

## A STEAM-ROOM ROMANCE

BY PUBLIUS

In the annals of aphrodisiacs, there is nothing to match steam — at least for queer men. The long list of trinkets, potions, and whatnot deployed over the years to catalyze heterosexual joy, from



oysters to Calvin Klein's Obsession, attests to the basic difficulty of male-female pairing, the bringing together of unlikes.

Homosexual-minded men, on the other hand (which means — let's be honest — almost all men, to varying degrees), just take off their clothes and wander into hot, steamy, sweaty, ill-lit, socially sanctioned chambers where what happens, happens. Steam rooms are to adult men what sleep-overs are to teenage boys: a chance to work it a little without anyone's thinking anything funny is going on.

In my years of Dante-esque wanderings through such environs (sometimes, though not often, on perfectly innocent pretenses), I have come to know my gay brethren in ways I never would by talking to them. In fact, talking in a steam room is very poor form. Voices reverberate unpleasantly because of all that ceramic tile, and even whispered conversation ruins the mood.

Anyone who's observed lubricious men at the hunt knows that desire lends a sullen cast to facial expressions. Those on sex safaris tend to be a grim lot, eyes and mouths narrowed, brows furrowed, stalking quarry in a palpably tense silence. Something might happen at any moment. Or not.

If it's a truism that bar light makes people seem more attractive than they really are, then the steam in steam rooms makes people (some people, at any rate) far more attractive than they really are. Or maybe there are just some people who are meant to be naked and sweaty; they don't look quite right in clothes. Or maybe everybody just looks better naked, particularly when everyone else is naked too, and shooting laser glances. Sweaty nakedness is small-d democratic. So is male homosexual desire: it crosses all boundaries of race, class, creed, and (perhaps slightly less convincingly) age.

Which is not to say that even in the most festive steam rooms (of which

more anon) anything goes. God knows shamelessness can be effective, and there is no more mesmerizing tool for seducing people than a stiff dick (contrary to the lesson every teenage boy learns, that a hard-on is disgraceful and must be hidden), but lately I have been noticing a coquettishness among the players. Towels artfully positioned and repositioned, this sort of thing — a performance a friend of mine calls "the dance of the seven veils."

The dance could be simple flirtatiousness, or it could reflect the growing, and obstacur, presence of self-styled hetero males in our city's steam rooms, where they are as welcome as atheists in foxholes. If there are straight guys in your steam room, you can spot them pretty easily. They're the ones conspicuously defending their virtue, wedding rings prominently displayed and towels firmly cinched, like chastity belts, around midribs; they sit leaning forward, elbows on knees, faces mounted on pedestals of fused palms, looking straight ahead at nothing and careful not to make eye contact or glance in any direction where the towels of the less righteous might be fluttering or, God forbid, parting.

The single straight guy is apt to be a bit cowed by all the male energy buzzing in the damp air around him (energy that attracts and frightens him — do they find him sexy? are they going to try something? what if they want to ...? if they do, what should he do, wouldn't it hurt?), but without reinforcements he'll keep to himself and quickly, quietly skulk off to the comparative safety of the showers. With reinforcements, he's likely to start talking, which will spoil the party, as he well knows. But only briefly. Sooner or later all such chatterbox interlopers overheat and go away. And then, like Tchaikovsky's sugar-plum fairies, the veil dancers do their thing.

I have yet to see a steam room with a condom dispenser mounted on the wall, but I wonder if that innovation can be



# GROUND



far off. For while most steam-room action is of the furtive variety — the keen glance, the seemingly absent-minded tug, the ebb and flow of tumescence — every now and then things get totally out of hand. It's as if the steam melts away inhibitions (and prudence along with it — the proverbial baby flying out the door with the bath water). At these times guys will do anything and everything in steam rooms, running a gauntlet of perils that range from getting busted to catching cooties. But then, as the French have been trying to tell us for years, risk is sexy — a stimulant, an aphrodisiac.

Still, there are some steam rooms that are more fun than others. In these (and if you want to know which they are, check out cruisingforsex.com or www.squirt.org), a kind of entente obtains, generally because everybody (including staff) is in on the deal. Only episodes of undue blarney and clumsiness bring down the reluctant wrath of authority. Hint: I have been to YMCAs on three continents and have never failed to detect something going on, steam room-wise, in any of them.

Other places are more mixed, more iffy, more pocked with delicate issues of hetero/homo comity. You might think that the troublemakers, the people who start shouting when they see something they don't like and rush off to tattle to a staffer, would generally be rigid, phobic straight guys. Not so. Hetero nonplayers for the most part restrict themselves to occasional showings of disdain. It's the bitter queens who rat out their more sporty brothers: someone rejected them, they can't get any, they're in conflict, if they can't have any fun, no one else should, either. They're the one kind of steamed queen you want to avoid.

*Publius is a pseudonym for a well-known Bay Area writer who is untroubled by the mind/body dualism.*

## E-ZINE-O-RAMA

BY JOYCE SLATON

There was a time 'round about 1992 when one couldn't swing a dead cat without hitting one of those smudgy xeroxed treasures known as zines. Created in the height of the "corporate media sucks" craze of the late '80s and early '90s, these cut-and-paste wonders generally combined repurposed clip art and magazine images with edgy, personal writing from a dizzying variety of voices. At the height

of the paper zine-movement there were thousands of zines aimed at angry teens, riot grrrls, culture vultures, queers, punks, D&D players, indie-film fans, and other niche markets underserved by general-interest magazines.

But though paper zines were once exceedingly popular, at least in counterculture circles, the vast percentage of the dead-tree variety are now dead — well, the trees used to create them. Why? Well, for one thing, most of them were put out by college kids, and when college kids graduate and get jobs, spending all night and hundreds of bucks in a copy shop doesn't seem that appealing.

But even more important, the Web has taken over. Back in the paper days, \$100 might have bought you a hundred copies of your crappy zine to laboriously hand distro. That same \$100 can buy a Web domain that can be seen by millions. Is it any wonder that paper zines are dead, while Web zines are living, breathing, and still being published by those who have time to spend on a labor of love?

Naturally, with this area being a hotbed of artistic ferment, many of them hail from around our own beloved bay. Here's what you'll find should you care to venture online.

### Zines that like to link to stuff

**Brutal News** Providing the news with a bite — and a suck, and a lick — Brutal links to the weirdest, ooggiest, most revolting news on the Web every single day. [www.brutal.com](http://www.brutal.com).

**Cardhouse.com** So mean it's funny and so funny it makes up for being mean, Cardhouse is updated several times a week with new links and rants. [www.cardhouse.com](http://www.cardhouse.com).

**Fury.com** Kevin Fox posts thoughtful little meditations on technological advances and their relationship to humans about twice a day, ranging from thoughts conceived on a trip across the Bay Bridge to a listing of funny domain names. [www.fury.com](http://www.fury.com).

**kuro5hin** The constantly updated and always fascinating kuro5hin reads sort of like Slashdot as written by a group of extremely thoughtful overgrown college students talking about technology, culture, and what lies between. [www.kuro5hin.org](http://www.kuro5hin.org).

### Snide humor zines

**The Brunching Shuttlecocks** At press time the 'Cocks were taking a wee bit of time off from producing semi-weekly silly-naughty bits that skewer current movies, techno toys, TV, and other objects of affection for the pop culturally obsessed. [www.brunching.com](http://www.brunching.com).

**Pigdog Journal** An online handbook for bad people of the future organized by the nefarious Mr. Bad, Pigdog Journal tends to cover Bay Area geek happenings and political events of interest to wild-eyed liberal gun-toters, with hysterical results. [www.pigdog.org](http://www.pigdog.org).

### Artsy-fartsy zines

**Enterzone** This site provides just enough gorgeous, glamorous, and haunting hyperlinked multimedia Web art, fiction, and poetry to distract you mightily from your office job but not enough to actually get you fired or anything. [www.ezone.org](http://www.ezone.org).

**Ink Blot Magazine** Ink Blot's writers sound like they love music more than de Sade loved to sniff farts, and accordingly, this beautifully designed compendium of live-show and album reviews and artist interviews tends toward the lyrically enthusiastic and tackles music from a wide range of jazz, indie rock, world beat, techno, and metal artists. [www.inkblotmagazine.com](http://www.inkblotmagazine.com).

**SnackCake** Tim Scanlin's oh-so-clever SnackCake tends to focus its album and show reviews on brand-new indie releases, which is why you probably won't know most of the bands covered. But given Tim's excellent taste in rock, you probably should. [www.snackcake.com](http://www.snackcake.com).

### Zines that won't take any shit from you men

**Bitch** This zine has smart and often snide feminist commentary, with repurposed articles from the print edition along with original content. Our favorite bit is Bitch's (s)hitlist, a no-holds-barred hilarious beating on things editors love and hate. [www.bitchmagazine.com](http://www.bitchmagazine.com).

**Bust** Bust, like Bitch, started out as a little paper zine that exploded into a newsstand mag that looks for all the world like a real magazine. The Web edition carries the same kind of Ms. junior content, with weekly stories of interest to women who like to read about women kicking ass or getting ass-kicked. [www.bust.com](http://www.bust.com).

**ChickClick** Some would say that a publication backed by a corporation (Snowball, in this case) couldn't possibly be a zine, but I offer up ChickClick as an excellent, gorgeous, cute, and charming example of Web content with zine-like articles on disparate topics of concern to riot grrrl-like girls. [www.chickclick.com](http://www.chickclick.com).

**Maxi** An excellent example of what happens when clever girls get disgusted enough with modern culture to write about it, Maxi features feminist-charged rants on perennially popular girly topics like women's legal and health issues, boobs 'n' bras, and the more annoying aspects of being a female. [www.maximag.com](http://www.maximag.com).

**Moxie Mag** Cuter than a 20-year-old in braids and a kitty-eared hat, Moxie presents stories both true and imagined from the lives of young women. [www.moxiemag.com](http://www.moxiemag.com).

### Zines written by people who know what FTW stands for

**Flika** A new but very engaging zine filled with the scribbles of young people with bad hair days, Boy Scout

Continued on page 28

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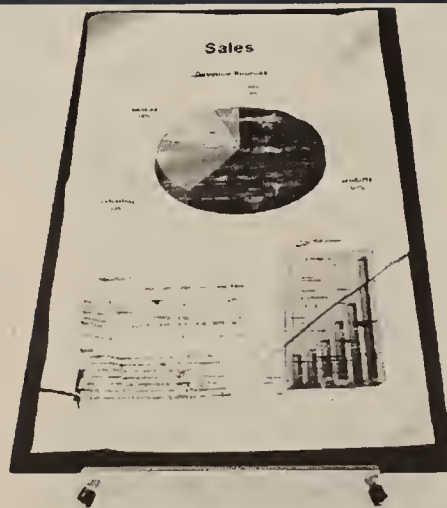
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# S.F. UNDER

## E-zines

From page 27

affiliations, and other modern urban curses. [www.flika.com](http://www.flika.com).

**Il stix** This site offers stories, rants, and thoughts on being young, Asian, and sorta pissed off in the Bay Area. [www.iistix.com](http://www.iistix.com).

**Junk Magnet** Junk Magnet's Nick likes Japanese pop music, computer games, and ruminating on technology, and we love his reviews of same. But, Nick? That font you're using on your site kills the eyes, honey. [www.geocities.com/Athens/Aegean/2186](http://www.geocities.com/Athens/Aegean/2186).

**Nonogirl Radio** Robynn/Nonogirl, an S.F. hipster girl with a hard-on for music, keeps a semidaily personal diary of her thoughts on music, the news, Asian culture, and punk. [www.nonogirl.com](http://www.nonogirl.com).

**Posemodern** Here city girls and boys write beautiful and personal short stories and essays on a variety of topics such as work and love. [www.posemodern.com](http://www.posemodern.com).

## Zines that don't ever have to explain why we don't call it Frisco

**Crowntree** Local journalist D.S. Black's meditations on everything from the 2000 election snafus to the rights of bicyclists on the road are often sparked by local events but reach beyond them to ask philosophical questions about life, love, politics, and Santa Claus. [www.crowntree.com](http://www.crowntree.com).

**SFgirl** Though SFgirl is best known for its essential S.F. events and party listings, the site also publishes party reviews, insightful personal tech and romance columns, and reviews of bars, restaurants, clubs, and culture in a whole bunch of S.F. neighborhoods. [www.sfgirl.com](http://www.sfgirl.com).

## Zines that'll help you buy a couch or cook a salmon steak

**HouseOkay** Here you'll find tips on dining, traveling, decorating, and just generally living like a bon vivant on a budget from a bunch of crafty local arty types. [www.houseokay.com](http://www.houseokay.com).

**On the Rail** If it were only about food or about dreams about food or about languorous lusty lunches with unnamed female wine appreciators, On the Rail might be more easy to sum up. Instead, this meditative and very visual collection of thoughts surrounding food and S.F. is stubbornly unlike any other zine. [www.ontherail.com](http://www.ontherail.com).

## Zines that won't ever run an article on buying your first bra

**Grace Cathedral's Enrichment section** Not your typical smart-ass "10 things we hate about *The Brady Bunch*" zine, Grace Cathedral's Enrichment section veers away from the strictly religious to talk about morality and spirituality in a variety of guises. [www.gracecathedral.org/enrichment/index.shtml](http://www.gracecathedral.org/enrichment/index.shtml).



Anarchy in ATA: Artists, performers, videographers, and political visionaries can still share their work at Artists' Television Access on Valencia Street.

## EVENT VENUES

BY CIGELY J. SWEED

As high rents and gentrification continue to claim San Francisco's most cherished art spaces, it's become more difficult than ever for artists to find venues to showcase their work. By sheer luck — or maybe good marketing — the following list of venues have managed to stay afloat and keep their doors open to the local art community.

When booking an event, be sure to call as far in advance as possible (anywhere from six to eight weeks ahead), as space fills up rather quickly. It might also do you good to avoid booking your event on weekends, as Thursdays, Fridays, and Saturdays are usually fully booked. Also, keep in mind that even though each venue follows its own set of rules when it comes to rental fees, most are willing to work out deals or work on a sliding scale.

**111 Minna Street Gallery** This popular gallery ("Minna," as it's known to the locals) has been serving up some of the best in the San Francisco arts community for seven years now. Offering a wide array of events, including gallery shows featuring artists from all over the country, film and video screenings, and dance parties,

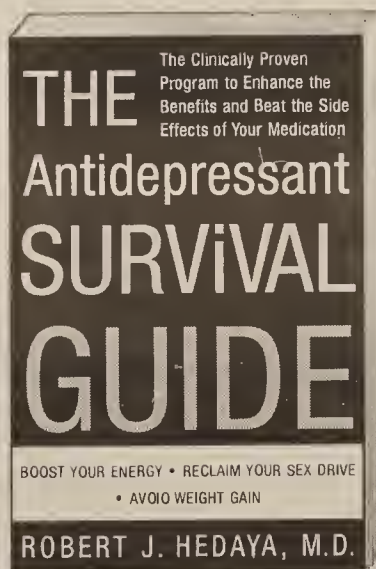
Minna regularly opens its doors to local arts and culture groups and organizations. Nonprofit organizations (Video Activists Network, the Academy of Art College, Film Arts Foundation), dance crews (Atmosphere), and artistic groups (Ideas in Animation and Sprocket Ensemble) have all had the pleasure of using the gallery space to host events. Contact booking manager Jennifer Lees for more information. 111 Minna, S.F. (415) 974-1719, [www.111annex.com](http://www.111annex.com).

**Artists' Television Access** ATA has been a beacon in the S.F. underground arts and culture scene for nearly 20 years. Started in the early '80s as a video art gallery, ATA maintains its mission to support local artists and to expose and educate the general public about video media by providing access to video production tools and film screenings. Since its founding ATA has been host to some of the Bay Area's most celebrated film festivals, nonprofits, and media groups, including the Noise Pop Film Festival, Mad Cat Festival, Black History Month Film Festival, Media Alliance, Greenpeace, and Teaching Intermedia Literacy Tools. Phone Ivan Jaigirdar to ask about booking an event. 992 Valencia, S.F. (415) 824-3890, [www.atasite.org](http://www.atasite.org).

**Café Cocomo** Known for hosting Joe Bullock's Anon Salon party for the past two years, Café Cocomo has been serving the Bay Area some of the best salsa and Brazilian bands going on Thursday and Saturday nights. Entre Nous, Liza Silva, Voz Do, and Julio Bravo have all played to packed audiences. In addition to offering live music almost daily, Cocomo also been host to benefits, includ-

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# GROUND

ing parties for Sup. Sophie Maxwell and the El Salvadoran fund. Although Cocomo usually likes to book the bands itself, it is also open to new acts, so feel free to call with information about your event or show. 650 Indiana, S.F. (415) 824-6910, ext. 3.

**Cafe du Nord** Located in the basement of the landmark Swedish American Building, built in 1907, Cafe du Nord is a venue that has gone through many incarnations. After stints as a Scandinavian restaurant, a post-Prohibition speakeasy, and a Basque restaurant, this Upper Market Victorian space has established itself as the premiere location for underground musical and performance events. Cafe du Nord has been home to some of San Francisco's best and brightest, including jazz songbird Le-disi, the spoken word poets of Strickly Slam, various indie rock and pop groups, and a slew of "unusual and quirky" acts. If your act fits that bill, give booking manager Jem Frommat a call, or e-mail with information about your event. 2170 Market, S.F. (415) 861-5016, [www.cafedunord.com](http://www.cafedunord.com), [hey@cafedunord.com](mailto:hey@cafedunord.com).

**Café International** Café International has been at the forefront of the long-held San Francisco tradition of the café as interactive community space. For 12 years Café International has reflected the Lower Haight community that it serves by playing host to a crop of free events featuring local artists, musicians, and poets, including its weekly Friday night Open Mike Poetry readings and monthly revolving visual art installations. The best way to book an event is to swing by the café and have a chat with the gracious owners, Zahra Saleh and Robert Valverde. 508 Haight, S.F. (415) 552-7390.

**Edo Salon and Gallery** The idea of hair design and visual art coinciding in the same space is not a new one, but Edo Salon and Gallery founders Jayne Matthews and Chri Longstreet have managed to breath life back into a kind of collaboration that has seemed, recently, to fall by the wayside. For the past two and a half years Edo has not only turned out some of the most influential cuts in the city, but has also provided an alternative art space by hosting art openings featuring local artists, DJs, bands, and fashion designers. Although Matthews and Longstreet find a majority of the artwork through word of mouth, they are always looking for new work to display, so feel free to call and make an appointment with Jayne. 601 Haight, S.F. (415) 861-0131.

**Justice League** For the past three years the Justice League has been at the forefront of Bay Area African American and hip-hop culture, booking some of hip-hop's most prolific artists and DJs, including Mos Def, De La Soul, and Del tha Funkee Homosapien. In the midst of booking

such high-profile acts, the J.L. has not lost sight of the community at large and has always opened its doors to local nonprofit and community art groups, hosting benefits for KPFA-FM, Leonard Peltier, and San Francisco graffiti artist Dream, as well as supporting spoken word and artist collaboration events like Second Sunday and Fabric. To book an event, give manager and booking agent Candida Martinez a call. 628 Divisadero, S.F. (415) 440-0409.

**Luggage Store Gallery** Started some 14 years ago by a collective of resident artists who wanted to provide a space where the public could have more accessibility to the artistic community, the Luggage Store Gallery has been creating art shows in its Market Street space since 1990. In addition to hosting an artist-curated series on Thursdays and shows curated by the staff and operating the Sixth Street photography project at 509 Cultural Center on Ellis Street, the Luggage Store also opens its space to independently curated events in experimental music, performance, and visual arts. To have your event considered, please contact Laurie Lazer with a short summary of the proposed intent for the space. 107 Market, S.F. (415) 255-5971.

**Other venues that hold art and culture events:**  
**Jezebel's Joint** 510 Larkin, S.F. (415) 345-9832.  
**Odeon** 3223 Mission, S.F. (415) 550-6994.  
**Victoria Theater** 2961 16th St., S.F. (415) 334-3307.  
**Werepad** 2430 3rd St., S.F. (415) 824-7334, [www.werepad.com](http://www.werepad.com).

## WHERE THE WILD FOODS ARE

BY PAUL REIDINGER

**A**m I the only one who feels the world is too much with us these days? Even the glorious Ferry Plaza Farmers Market has been swept into our ludicrously hyperactive human circus; lately it seems to be more about Martha Stewart wanna-bes and baby strollers and tourists than about organic plouots and tasso. When shopping for food becomes as big a hassle as going to a movie or buying gasoline, you know it's time for a rethink.

*Continued on page 31*

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# S.F. UNDERGROUND

## Wild foods

From page 29

As luck would have it, San Francisco is still in some respects an alternative city, and with respect to food, our town does offer choices you would be hard pressed to find anywhere else. Chroniclers of the local food culture make much of the fact that such a great quantity of high-quality agriculture is undertaken within 15 or 20 miles of the Financial District: at Green Gulch Farm and Niman Ranch in Marin, for instance. It's a legitimate point, and the proximity makes a difference that shows.

But we tend to overlook the fact that the city itself offers a modest gastronomic bounty. True, we will never be Athens, whose smoggy boulevards are lined by orange trees so fecund that they bomb the sidewalks with their fruit, but neither are we limited to little windowsill boxes of basil or tomatoes and lemons harvested from potted plants on the deck. There is still enough rough, open land here — too forbidding even for Joe O'Donoghue and the rest of Mayor Willie Brown's developer cronies to besmirch — and a mild enough climate to make walking the hills and the back ways a worthwhile experience in foraging.

You generally don't even have to go very far out of your way to find something worth eating on public land. Edible mushrooms, for instance, can be found popping up all over the larger parks at this time of year. The San Francisco Mycological Society even offers foraging tours of Lands End, out near Cliff House and the Palace of the Legion of Honor. Though federal law prohibits the taking of anything — including anything edible — from Golden Gate National Recreation Area land, officialdom doesn't make a big deal about it as long as it doesn't get out of hand.

A bigger issue is toxic mushrooms, and the usual rule applies: have it checked out by an expert before you eat it. Poisonous mushrooms often look as tempting as edible ones, and *Amanita phalloides*, the so-called death cap and one of the few poisonous mushrooms that can actually kill you, likes to grow (like the edible chanterelle) under coast live oak trees, which do grow in the city.

With mushrooms in your basket, you start thinking ... salad. Salads often include greens, perhaps dandelion greens. These are plentiful in spring, bursting out on all those broad lawns in Golden Gate Park, among other places. (Beware any warnings about herbicides.) And, for a bit of color, perhaps some nasturtiums, those noshable flowers you can find growing in so many people's gardens and also, like a landlocked lily pad, on that low, lightly forested hill just to the northwest of the rose garden. Your salad of wild mushrooms, dandelion greens, and nasturtiums could use a dressing, a vinaigrette, say, perfumed with rosemary.

You'll have to supply the vinegar and olive oil, the sugar and salt or soy, the mustard and the garlic, but the rosemary you should be able to find growing practically anywhere it's sunny. I often find it growing in sidewalk tree basins in the Mission — look for its characteristically glossy green needles, like stubby pine needles, and its tiny, powder blue flowers; double-check by breaking a needle and taking a whiff — and it also grows in abundance on that cliff above Clipper Street between Douglas Street and Diamond Heights Boulevard. It is, as they say, hardy, which means it is of a weedlike indestructibility.

For dessert, there can be only one choice: wild blackberries or raspberries, whose thorny canes can be found thrusting out of almost any piece of undeveloped land. I've often been amazed at the berry bounty available on the bluffs above Baker Beach. Go down the fire road to the old military battery, which, like a Mayan ruin, is being overrun by vegetation consisting in large measure of wild blackberry canes. The thorns can be nasty, but by the end of the summer there are berries all over the place. Nice view, too, and not just of naked volleyball players.

I have left for last, in this menu composed entirely of foods foraged in the city, the question of the main dish. That's because I'm going to talk about snails. If you're squeamish or vegetarian, you may already have decided that your mushrooms or dandelion greens should be incorporated into a hefty risotto. You have no need of snails. But the rest of us, who want something with a bit of gravitas in between our virtuous courses of salad and berries, do have need of snails, especially since there is no real alternative: no wild boar or deer to hunt, no fish to spear.

As any urban gardener knows, snails are not hard to come by in these parts. In fact their presence is often pestilential. But because our thriving snail population derives from the variety that the French love to eat (they were imported as food, but some got away and became ... feral?), there is a tasty alternative to smashing them.

You can find city snails under virtually every rock, behind every leaf, anyplace, really, where it's dark and damp. I find gazillions of them in my own garden, nestled on damp brick beneath a flowing canopy of artemisia. Tip: when you have harvested your snails, feed them cornmeal for a day or two. It cleans them out, rids of them of potential toxins.

As for how to prepare them, I refer you to *The New Joy of Cooking* or *Larousse Gastronomique*. Suffice it to say that garlic and butter are likely to be involved, and the matter of extracting the creatures from their shells isn't as difficult as it might at first seem. Probably less difficult than finding them in the first place, though not necessarily more fun. ❖

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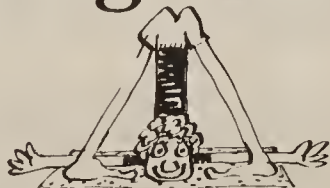
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culture

ask isadora  
 by isadora alman

# The readers respond

Regarding the man who wanted his partner to be more verbal: What has worked for me is asking questions. "Do you like that?" "Are you ready for me to ...?" or even the ubiquitous "Who's your daddy?" (when I can say it without laughing) may not turn my partner into a Chatty Cathy, but it does get at least a brief response. Silence begets silence. If the man who wrote to you doesn't create an environment of communication, his partner may think that silence during sex is the standard operating procedure.

Could the woman who pushes her man out involuntarily when she gets excited have a dropping uterus? Perhaps she should get a pelvic exam.

Just wanted to drop a note thanking/praising you for quashing the "consensual hand job in a group home" ruckus. I'm an attorney for Maryland's protection and advocacy agency, which monitors group homes and other facilities for the disabled, and if I received a report that a worker was giving hand jobs "consensually" to residents, I'd be on the phone to the state's attorney to press criminal charges against the worker, and then I'd call the state licensing agency to get the provider's certificate pulled. Defining consent among adults is awkward; among adults who are not easily understood, it is sweating-dynamite explosive. Sexuality for people in group homes is a thorny subject; not enough education is given to residents on what sexual behavior is appropriate (e.g., in conformance with criminal law and societal norms). Workers are also undertrained on this topic. That said, workers who decide on their own to make up a sexual behavior "plan" expose themselves and their employer to a staggering level of civil and criminal liability. While I've never seen a plan for a resident that discussed sexual needs, a worker would better serve his or her clients if he or she asked for such a plan to be drawn up with the input of the client and a professional in the field. A licensed/certified/document worker could then provide whatever specialized services were required for the client. Thanks again for knowing where the line is drawn and holding so firmly to it.

As the proud owner of a penis, I must say that at the skinnier periods of my life my flaccid penis has been bigger. Now don't get me wrong: the difference between my flaccid and my erect penis is what I believe to be unusual, probably four or five inches in length. I got very into physical fitness for about a year, and my flaccid penis was noticeably larger during this period, it would stand to reason, as there was less room in my pelvis to retreat. Not to mention that when there is less of everything else, the genitals will at least appear larger. I am also the occasional nudist, and again I argue, you just don't see big fat guys with big penises. I realize that men may care more about this issue than women, but I'm OK with that. Lose the weight anyway, guys; you'll feel great.

I read about the 26-year-old male virgin frustrated with himself. As a 27-year-old male virgin, I can identify with him. It is frustrating not being able to have sex with a girl, especially when you have a culture bombarding you with sexual images. But he is doing better than me: at least he is dating and contacting women. My advice is take a few weeks off to be yourself. Explore new ideas that you can do by yourself: taking classes, surfing, going to concerts, etc. Concentrating on another subject can stop this from eating away inside you just as much as it has me. Just enjoy what life has to offer. It is a stupid saying, but it helps. If a girl you want comes along, then take the opportunity. It is easier said than done, but please take this from a long-suffering virgin: there are more famous frustrated celibates like Beethoven than easy studs like Casanova.

Surely, surely, surely people must realize that extramarital sex is a grave sin and not right under any circumstances. Why can't we all be clear on this? I certainly do think it's misguided compassion for people to imply that it's somehow OK, or that "things happen" simply because we're human. After all, we're all in this life together and here to help one another. Most unfortunately, at our core we are primarily spiritual, rather than physical beings infused with a soul. Sex is a marvelous gift from God, but within the sacrament of marriage it finds its true expression. Outside of marriage it remains unfulfilling, to say the least.

Do you know, in your impassioned seven-sentence letter I find at least eight things I'd be willing to dispute? How nice for you to be so certain of how things are. — Isadora ♦

San Francisco Sex Information now has a free countrywide information and resource phone number (1-877-472-7374) as well as a Web site (www.sfsi.org). Check it out.

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.



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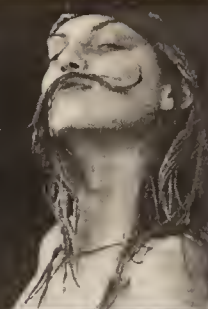
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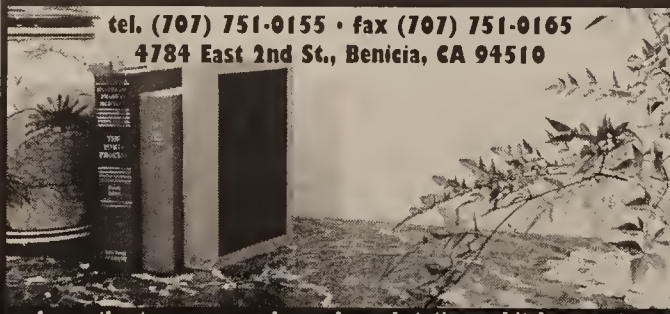
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**techsploitation**  
by annalee newitz

# They stole my brain

**A** couple of junkies stole my damn Palm Pilot on the 9 bus, going from downtown San Francisco to somewhere else. The bus was insanely crowded, so we were all squished together like a pickpocket's wet dream. I've been ripped off on San Francisco buses before, so my wallet was snug in my pocket. But my Palm Pilot was just sitting there innocently in one of the outer pockets of my backpack.

When I felt somebody rummaging lightly in my pack, I turned around, faced the smiling, cracked-out duo behind me, and zipped up the half-opened pouch. "Ha," I thought to myself. "Caught 'em in the act." But they had the last fucking laugh, because when I looked in my backpack later, I realized that they'd already pilfered the Palm when I "caught" them. It was a pretty old model — a Palm III — and it was covered in stickers. The biggest sticker said "chronic" in wide, loopy letters. Nice bit of irony there, and also yet another feature of the little machine that would have made it utterly worthless. If they were lucky, those junkies probably got about 10 bucks for it.

I'd backed up my info on my laptop about a month ago, so there was very little that I lost — a few new phone numbers, a few appointments. I didn't keep things of dire importance on my Palm, like some people do. There were no credit card numbers or notes about top-secret meetings, and no vital information about my life. In fact, I don't think my name appeared anywhere on the device. But I kept all my day-to-day crap in there, like schedules, maps, phone numbers, jotted addresses, and reminders. Losing it, as a sympathetic friend pointed out, was like losing one of the more boring and useful parts of my brain.

I suppose I should be vaguely worried that the junkies are going to decide to call all my contacts and breathe heavily into the phone or whatever, but I'm not worried at all. They probably had no interest in using the damn thing, because if they had, they would have realized how worthless it was and not bothered to steal it.

Those junkies nabbed my Palm because they had fallen for tech advertising hype. Technology still has the luster of wealth to it, especially in places like San Francisco, where the high-tech industry glows sumptuously from billboards and captures front-cover newspaper headlines. Obviously, if something is "technology," it must be worth a lot of money. This is an example of how our collective imagination — fueled, of course, by pop culture — lags behind economic reality.

For anyone who works intimately with technology, and who therefore has a decent grasp of its true market value (one hopes), it's obvious that just because a little gadget is stuffed with a chip and some RAM doesn't mean that it's expensive. In fact, there are plenty of RAM-free devices that are far more valuable than a PDA or even a laptop — a Herman Miller chair, for example, or a pair of designer glasses frames. Not to mention motorcycle jackets.

What the junkies' techno-lust signifies ultimately is that the value of technology is still a mystery to most people. This is different from technology itself being mysterious. One may be baffled by BIOS or File Manager and still know that a laptop can be had for 900 bucks.

But I think many of us, particularly in the Silicon Bay, are about to experience serious demystification. As the recession deepens, I doubt that people are going to keep on thinking that high tech equals wealth. We're living in the tail end of the tech glamour era. In the next decade it will become obvious to everyone that PDAs are worth about as much as a Day Runner choked with dead, processed trees. Junkies will steal Palm Pilots from one another. The homeless guy with a stereo in the park will be replaced by a homeless guy with a laptop.

Right now our luxurious widgets and silver-wrapped wafers of RAM are being made under mind-bogglingly shitty conditions in numerous impoverished nations. That our little info-baubles are valuable has always been a corporate-sponsored lie: your "high tech" is just a bunch of low-grade parts shoved inside cheap plastic casing. Why do we value our chips more than the people who make them? Their labor is worth far more than we are willing to admit. ❖

*Annalee Newitz (spocksbrain@techsploitation.com) is a snarly media nerd who hopes the junkies got a good rock out of it. Her column also appears in Metro, Silicon Valley's weekly newspaper.*



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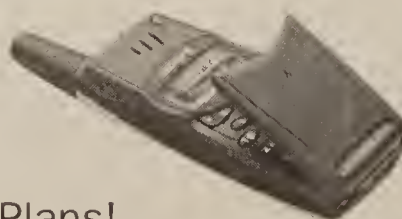
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# Central High Museum

**N**ow, when I pick my son up at Central, I think, 'Wow, what can become of a little idea.' I never in my wildest expectations thought it would become a National Park," says Little Rock, Ark., restaurateur Mark Abernathy. It's probably safe to say that none of the many people involved in bringing the Central High Museum to fruition ever dreamed so big. They just wanted to make right what had gone so wrong.

Cut to Sept. 4, 1957, three years after the U.S. Supreme Court's *Brown v. Board of Education* decision officially ended public school segregation.

Gov. Orval Faubus had called out the National Guard, which was purportedly required to stem threats of violence at Central High, where Elizabeth Eckford and eight other black students were about to attend the newly integrated school. Eckford and the other students were well aware they were under scrutiny, and that a lot depended on how they conducted themselves. But little did they know how far-reaching their actions would be and how many people were watching around the world via television, then in its infancy.

When the troops didn't break ranks to let Eckford through, she tried again and was met by soldiers barring her way with rifles crossed. On her third attempt, the reality of her vulnerability hit her. "I wasn't frightened until soldiers directed me back across the street toward an angry mob," Eckford says.

Eckford focused her energy on getting to 16th Street, where she hoped to catch a bus. "People began to swarm me," she says. "I never imagined an adult would act like that. I knew people could do mean things, but until that day I could never have put myself into that position."

It wasn't until Sept. 23 that Eckford finally entered the school — for a mere hour and a half. The next day President Dwight D. Eisenhower called in the 101st Airborne regiment to escort the nine students for their first full day of classes.

It didn't matter that many of the troublemakers had driven in from other parts of the state or that many Little Rock citizens were progressives who truly wanted to participate in one of the South's first experiments with school desegregation. The 1957 Central High crisis became what many considered the most severe test of the Constitution since the Civil War, and Little Rock's populace suffered remorse for its handling of the situation for generations to come.

Still, long after the events of 1957, children continued to be educated at Central High. Annie Abrams's four children attended, and she was active in the PTA for 27 years. In 1974 she became the first black PTA president Central had ever had, instituting the change in bylaws that provided for the PTA presidency to alternate each year between black and white. She remembers how people were always stopping in at the school, asking questions about its civil rights history, but it had no ability to accommodate the visitors that came from all corners of the world.

Rett Tucker's daughter Catherine was having a wonderful educational experience at the school in the early '90s, when he first began discussing the concept of a Central High Museum with other city leaders. Abrams, Tucker, and local entrepreneur Abernathy were a few of the many people who came together to create a Central High Visitors Center, the jumping-off place for perhaps the most unique National Park the country has ever had.

Retiring Arkansas senator Dale Bumpers was willing to make recognition of Central as part of what he called his "swan song [for] a city leadership that was finally progressive enough to embrace the idea of commemorating an historic event that had been swept under the rug for decades." An adjacent Mobil gas station that had changed little in 40 years was chosen for the site.

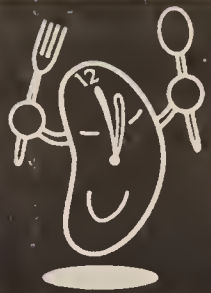
In September 1997 the center opened; in 1998 Central became a National Park and Historic Site. In recent months tour groups have been allowed to visit the school. A commemorative garden is set to open in September 2001.

"One of the more common comments when [visitors] go inside the school," says Laurie Miller, director of the Visitors Center, "is, 'Wow, I had no idea the place was so big.'" The size of the building was deeply relevant to those nine black children when the policy was that no misconduct could be reported unless it was witnessed by a teacher. "That's all well and good, but when you step inside the high school and see how it is configured and how many places there are to be out of sight of any adult, you get a sense of what it must have been like trying to negotiate through those hallways," Miller adds.

"Today when I talk to students about how it was back then, they can't even imagine what it was like," Eckford says. "They ask me things like, 'What were the black teachers doing?'" Eckford has to explain that back then job opportunities for blacks were limited and that there weren't any black teachers at Central.

Eckford has seen many changes, and she is very modest about her role in them, giving most of the credit to the freedom fighters who went to rural Mississippi and Alabama to fight for civil rights. "It's hard to separate school desegregation from other events," she says. "The real changes came from blacks becoming enfranchised outside the South. When people saw the events [at Central], it pricked the conscience of some Americans. We could see finally that life as it existed was not necessarily the termination of our faith, that there were other possibilities." ❖





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# Captain cook

By Paul Reidinger

## dine review

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One has begun to form the impression that the ultimate bliss for many chefs — their nirvana — is not to have to get behind a stove at all. Recently I read a magazine interview with one of the city's best-known and most respected chefs, who admitted, under some prodding, that he will be doing no cooking at all at the two high-profile downtown spots he proposes to open.

It's our version of Hollywood moguldom: you supply the concept and let somebody else actually do the work. Cooking is, after all, a form of content provision, and we all know where content providers rank in the hierarchy of our dot-commish local culture — and in a national culture that prizes managerial positions over practically everything else. You are only truly successful when you are handsomely paid for making sure other people do the work you've thought up for them. If you find yourself actually doing that work ... well, enough said.

All this makes Charles Solomon, the chef-proprietor of Chaz, in the Marina, something of an anomaly. Solomon likes to cook; he is in his element in the kitchen, and because

the restaurant's kitchen is of the large display variety, that's where you're likely to see him in action, slow-roasting veal loins, searing strip steaks, putting together plates of tuna tartare. His indifference to concept and showmanship is as palpable as the intense feeling he imparts to his food. In this sense he is, though only in his mid 30s and American, something of an old-world figure. And in fact Solomon, though a long-time fixture at the Heights, is also a disciple of Alain Ducasse, perhaps the best-known chef in France.

Solomon's style is unmistakably Gallic. His dishes are rife with the kinds of rich reduction sauces one associates with places like Masa's and the Dining Room at the Ritz-Carlton. Sturgeon (whose firm white flesh is ribbed like skate's), for example, gets braised in veal stock (\$18), which is then reduced to a viscous, caramel-colored sauce dotted with pearl onions and tiny, oblong ricotta dumplings.

A similar, though slightly darker and smokier, reduction adorns the seared New York strip (\$21) and laps gently against the shoulders of the accompanying Provençal vegetable tart,

essentially a column of ratatouille ingredients (eggplant, peppers, tomatoes) that have been sliced into coins, grilled, and neatly lined up.

All of these sauces are gloriously simple, but also (of course) glossy with butter. Fortunately, Solomon is merciful, giving sautéed salmon (\$18.50), for example, a bright, light dressing of mussel vinaigrette dotted with whole mussels (out of their shells) and pitted black olives. And seared duck breast (\$18.50 or part of a \$29 prix-fixe offered Tuesday through Friday before 7 p.m.) arrives on a lively mélange of asparagus, black trumpet mushrooms, and pearl onions.

If you seek a bit more worldliness, the place to look is in the list of appetizers. We caught a faint breath of curry in the cream of cauliflower soup with oysters and caviar (\$8.50). And Solomon turns simple soy sauce into a haunting marinade in a salad of grilled quail "Peking style" (\$8.50) with slawlike sautéed cabbage. There are touches of California too — tuna tartare (\$8), handsomely molded like a little crown — and reflections of local bounty, as in a slightly eggy tart of fingerling potatoes, black trumpet mushrooms, and crayfish (\$8).

But it's probably the dessert list that lies nearest to Solomon's heart. Everything on offer (and everything is \$7) seems to have been invested with chefly passion, from the signature chocolate and praline pavé — basically a sphere of almost lewdly dense chocolate mousse rolled in splintered nuts — to strawberry pancakes with crème fraîche ice cream. In between there's a kind of disassembled tarte tatin (caramelized apples arrayed on lengths of puff pastry dotted with almonds) and a beautifully assembled warm raspberry tart.

The food is so absorbing that most likely you won't take much notice of the restaurant's spare décor — or, if you do, you'll appreciate the lack of flash. Chaz occupies a deep, wide, high-ceilinged space, with a hand-hammered copper bar at the front and a large open kitchen at the rear. In between, tables line walls adorned with moody oil-on-canvas landscapes, but considering the space available, there are surprisingly few tables overall. The effect is one of postmodern, spare spaciousness — and it means, among other things, that you will never feel packed in or have to listen to a neighboring table's conversation or have trouble catching the attention of the wait staff. Or perhaps of Charles Solomon himself. Even when he's cooking, he's always watching. ♦

**Chaz.** 3347 Fillmore (at Chestnut), S.F. (415) 928-1211. Dinner: Tues.-Sun., 5:30 p.m.-10 p.m. American Express, MasterCard, Visa. Pleasant noise level. Wheelchair accessible.

## Without Reservations

## Media media

Set at a media dinner recently at a well-known downtown restaurant that's trying to introduce a new chef and watched lots of earnest food scribes scribbling furiously away into their little pocket tablets in between bites of petrale sole tournedo, curried seafood soup, seared foie gras on brioche toasts, celeriac mousseline, and on and on, yet another fancy feast requiring evaluation, comparison, comment — the experience to be preserved in language for all time, like one of those prehistoric bugs in its block of amber.

The media dinner is quite a bit like the prescreening of a Major Motion Picture for film critics — naturally, since the restaurant business more and more resembles the movie business. A truly knockout restaurant, like a truly knockout movie, might not get a preliminary tryout at all. Buzz begins: It is so good, they are so confident, that they don't even need to give us a nibble. The masochistic pleasure of being utterly denied is intense.

It's the non-knockouts that tend to come a-courting. They need media attention, particularly if they are not new. A change of chef at an older restaurant, for instance, is often grounds for throwing a media dinner, in the hope of somehow coaxing a review out of someone, somewhere, who hasn't reviewed the place recently, or ever.

Yet chefs move around here at a dizzying pace. Owners too. Bruno's, for example, has changed hands and toques so many times that to keep it straight you'd need some kind of chart — or, perhaps, just the invitations to all the corresponding media dinners that have been sent out over the past few years. At some point one becomes exhausted. Not again. Not another new menu, another fresh start, another demand on one's attention. There is the temptation to dismiss, checked by a sense of fairness, of having at least to take a look, to make sure that there is, in fact, nothing really all that new or reviewable.

Of course new chefs put on their best public faces for these things. They are like kids dressed in their best for Sunday school. They make lots of arty, overelaborate, "creative" food. Alas, the notion of food as art has been bad for our food culture; it has brought with it pretension, competition, vanity, ego, imperial overreach.

Worse: it is a false notion. Food is not art. At its best, it is artisanal, which is quite a different thing. The best food is about craft, not "imagination" or "creativity" or "personal expression" or other such Montessori school-style bunkum. It is rooted in the past and in the earth, and it doesn't need media dinners — or, for that matter, media.

Paul Reidinger  
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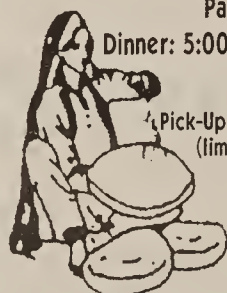
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**dine cheap eats**  
by dan leone

# Grin and bear it

Crawdad came home from away again. This time she was in New Hampshire, where she got snowed in for two whole days with a houseful of vegetarians and then, as if that weren't traumatic enough, had to eat couscous and white beans on the plane ride home. We went straight from the airport to Cliff's. That was last night, and tonight we're going to Bobby's Backdoor Barbecue in Richmond. So in between barbecue and barbecue, I reckoned I'd go get some barbecue.

What can I say? Me being me, I mean, and barbecue being barbecue. It's what's for dinner. And lunch, for which Crawdad (being Crawdad) opted out. Sometimes traumatic experiences are less traumatic for the traumatized than for their loved ones. If that makes sense. And if not, then who's fault is that?

Not mine.

Not Phenomenon's, although he did make a gastronomical gaffe of astronomical proportions, the ass, ordering an omelette at a barbecue joint. Smile BBQ.

Mission near 22nd Street, you know, nestled next to the bank across from what used to be Leed's and is now, you know, Skechers. Smile! A divine-looking hole-in-the-wall and the second-skinniest restaurant I've ever been in. Why I haven't been in there until today is one of life's great mysteries. I've been living within walking distance of Smile for 9 or 10 years now, and in fact I must have walked past it millions of times on my ways to and from the bank or post office.

Maybe because, good as it looks, I always knew it wasn't going to be barbecue, in the smoky sense. But there's a place in the world for nonbarbecued barbecue, and let me tell you where that place is: right in-between Cliff's and Bobby's (or pick any other one-two combination of real deals).

So Smile worked out right fine for me. Unlike my brother, I had the good sense to order the so-called 'cue: to be precise, barbecued roast beef, which comes with rice and I think salad, except all the salad choices had something to do with mayonnaise: potato, macaroni, cole slaw ... even the fruit salad, if I understood our waitressperson correctly, had mayo in it.

We were sitting at the counter, me and Phenomenon, other than which there are four more little counter-stooled tables in back. But I'd sit at the counter, I was you, for all the usual reasons, and also because this counter has a little back wall to it, a two-inch lip highly conducive to a pre- or postmeal game of Caps Off. That's where you shuffle-slide your drink bottle cap off the wall and back toward your belly, seeing who can get closer to the edge without falling off. (Answer: Phenomenon.)

Well, what else are you going to do while you're waiting for your food or check? Have a meaningful conversation? Read the paper? Yeah yeah yeah, and you can't exactly tune in to any of the cooking from there. That happens up front, in the window. But there is a big scoreboard-style menu board to look at, with alternating rows of tacked-on yellow and orange construction paper ... Mexican soap opera on TV ... a commercial for learning how to speak English in which someone says, in English, "How much does a pineapple cost?"

Couldn't tell you. All I know is the barbecued roast beef goes for \$3.95 and floated my boat with just standard-issue squirt-bottle barbecue sauce and a dash or two or three of Tapatio. The meat was juicy, tender, and delicious. And the rice that came under and next to it was slightly gravied and sprinkled with a little bit of carrot, peas, corn, and exactly one string bean.

As for the sausage omelette ... it was skinny and sickly-looking, with a couple of mostly-melted cheese-food-product slices poking out from the foldover. The accompanying hash browns didn't look like anything special, either, but Phenomenon was not entirely unimpressed.

"This is the cheapest thing I've seen since I've been here," he said. "I can't remember the last time I saw an omelette for three bucks, even in Ohio!"

Technically: \$3.35.

But the barbecue was only a few dimes more. Hell, you can get a whole half of a chicken with rice for \$3.95! And the chickens looked good, albeit broasted or roasted or broiled — certainly not smoked. I also witnessed a plate of pork that looked even better than the beef. At least there was more of it.

So stick with barbecue is my advice, and you'll be leaving Smile with one. Otherwise, all you're gonna have is a stick of Juicy Fruit, maybe a bottle-cap trophy. ♦

**Smile BBQ.** 2619 Mission (at 22nd Street), S.F. (415) 285-1696. Mon.-Sat., 8 a.m.-6 p.m. Takeout available. Credit cards not accepted. Wheelchair accessible.

Dan Leone is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books). You can find short stories by Leone each week in *Looseleaf*, on [sfbg.com](http://sfbg.com). New installments go up every Thursday at [www.sfbg.com/looseleaf/index.html](http://www.sfbg.com/looseleaf/index.html).



# Full of beans

**M**ardi Gras isn't a San Francisco party. Maybe it's the weather: 50 degrees and drizzling, our inevitable late-winter climate, isn't exactly conducive to dancing in the streets. Then there's the wackiness factor: compared with San Francisco, New Orleans is a formal sort of city. Plenty of craziness goes on there, but the city's heart is both old French and Deep South. What the neighbors think is serious business. You want to put on nothing but beads and feathers and dance down St. Charles Avenue, you'd better make sure everyone else is doing it too. Whereas in our fair city, as we know, you can get on the 22 Fillmore at 8 a.m. on a Monday morning dressed like the Easter bunny and no one's even going to get up to give you a seat. Frankly, after strutting through the Pride parade, the Folsom Street Fair, the Castro Street Fair, and Halloween, even the most flamboyant guy or girl needs to take a rest. Notwithstanding would-be N'awlins joints like P.J.'s Oyster Bed, late winter in the Bay Area is for keeping the household warm around the stove.

Then again, the eating's awfully good in New Orleans. And among all the high-profile eats — the brimming gumbos and butter-basted oysters Rockefeller, the shrimp rémoulade and crawfish étouffée — there's also plenty of soul food ready to chase the blues. Nothing comforts like a big black pot of red beans, its mouth-watering steam fogging over rain-lashed windows, a pot of rice and a bottle of Tabasco (made on Louisiana's Avery Island) waiting nearby.

Beans, of course, are a mainstay of California cooking. Show me a person who did not spend their first year in San Francisco ravenously stuffing themselves with \$3 burritos, and I'll show you a person who'll never get back all the cash they dropped on smoked-turkey panini and orzo salad. But cooked New Orleans style, red beans have a rich, savory depth not shared by your typical bowl of boiled pintos. Traditional Louisiana red-bean-and-rice recipes call for simmering the beans with a ham hock, or, even more traditionally, with the ham bone left over from Sunday dinner. This is why for decades red beans meant Monday night. Since Monday was always wash day, a busy Southern housewife could nestle her leftover ham bone into a pot of beans, put it to simmer on the back burner, and let it take care of itself while she went about the washing. As long as there was enough water in the pot, the beans could simmer all morning unattended.

But how often do you find a spare ham bone in the fridge? Not as often, I'd hazard, as you've looked at that dusty bag of beans in the back of the cabinet and thought, "If I cook those now, I won't have to make dinner tomorrow." I've made numerous pots of ham-free red beans, and they've all turned out quite virtuous, bursting with all those complex carbohydrates and proteins that beans are known for, and frankly, also as boring as only vegetable-inspired virtue can be. But that was before pimenton came into my life. Pimenton is smoked Spanish paprika, and it's the bomb. Pimenton adds a potent, smoky essence to red beans that lifts them from subsistence to satisfaction. If you add in some sliced andouille sausage (a spicy smoked pork sausage), you'll have a dinner that even a week's worth of rain (and a blackout or two) won't run down.

## Monday Night Red Beans and Rice

- 1 pound (2 cups) small red beans
- 2 tablespoons olive oil
- 2 stalks celery, chopped
- 1 large onion, chopped
- 1 green bell pepper, seeded and chopped
- 1 sweet red pepper, seeded and chopped
- 3-4 cloves garlic, chopped
- 1 bay leaf
- 1 tsp. (or 1/2 tsp. dried) fresh thyme
- 2 tsp. pimenton (Spanish paprika), or to taste
- 2 or 3 links andouille sausage, sliced (optional; you could also use chorizo or linguica)
- Salt and pepper
- 4 cups brown or white long-grain rice, cooked
- Garnish with scallions, chopped
- Tabasco or other hot sauce

Rinse and pick over the beans. Cover them with cold water and soak them overnight. Dump the beans and their soaking liquid into a large pot, cover them with another couple of inches of water, and simmer them until they're tender and creamy inside. (You can boil the beans without soaking first, but they'll take significantly longer to cook.) The timing on this varies greatly; it will probably take at least an hour. When the beans are tender, sauté the onions, garlic, celery, and bell pepper in olive oil over low heat until they are softened. Add the sliced sausage (if you're using it), thyme, bay leaf, pimenton, salt, and pepper. Add the beans and enough of the bean-cooking liquid to make the mixture fairly soupy. Add salt and pepper to taste and let it simmer on low heat, loosely covered, for as long as it takes for the flavors to blend (anywhere from 30 minutes to an hour), adding more bean liquid if the mixture looks dry. Longer is better, as long as you make sure there's enough liquid in the pot. Ladle the beans over rice, sprinkle some scallions on top, and pass the Tabasco. ♦



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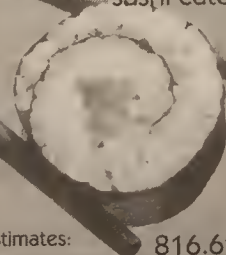
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# Eat here now

The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

**The skinny** Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

**Deciphering the codes** Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

**Price range**  
 € less than \$7 per entrée  
 \$ \$7-\$12  
 \$\$ \$13-\$20  
 \$\$\$ more than \$20

## Critic's choice

**Ana Mandara** looks and feels like a sound-stage, but the menu offers what is probably the best high-end Vietnamese-style food in town. Plenty of crab and lobster dishes, along with basa, a mild, white-fleshed Mekong River fish flown in fresh and pampered. Simpler dishes at lunch. You won't think of Ghirardelli Square in quite the same way again. (P.R., 2/01) 891 Beach, S.F. 771-6800. Vietnamese, L/D, \$\$\$, AE/MC/V.

## Recently reviewed

**Black Cat** has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes — flash-fried artichokes and chickpeas; pommes frites; seared sea bass with artichoke puree — are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

**Gondola** captures the varied flavors of Venice and the Veneto in charmingly low-key style. Of course there's seafood (prawns in pink sauce) and pastas from around the Italian peninsula (puttanesca, Bolognese), but the main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

**Laghi** occupies a huge space where there's always a place for you. House-made pasta is the main deal here, but chef-owner Gino Laghi also offers a half chicken cooked under a brick that, with its juicy white meat and crisp bronze skin, will reshape your understanding of what chicken can be. (P.R., 2/01) 2201 Sutter, S.F. 931-3774. Italian, D, \$\$, AE/MC/V.

## On the cheap: noodles

**Nirvana** True to its name, pan-Asian noodle house Nirvana offers a peaceful respite from

busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemongrass chicken. (S.R., 6/98) 544 Castro (at 18th St.), S.F. 861-2226. Pan-Asian, L/D, \$, MC/V.

**Pomelo** The chefs in this itty-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

**ZAO Noodle Bar** manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, €, MC/V.

## Downtown, Embarcadero

**Anjou** is the other restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.

**B44** brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

**First Crush** goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

**Kokkari** is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$\$, AE/DC/MC/V.

**Paragon** has left behind its sports-bar, fratty Marina incarnation to become, near the Giants' new ballpark, a stylish haven of gastronomic Americana. The food ranges from burgers to foie gras, touching lots of points in between. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. 537-9020. American, L/D, \$\$, MC/V.

**Tadich Grill** is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

**Tlaloc** rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, €, AE/MC/V.

## North Beach, Chinatown

**Da Flora** advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

**Enrico's Sidewalk Cafe** remains a classic seed-and-bee-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

**House of Nanking** never fails to garner raves from restaurant reviewers and *Bay Guardian*

readers alike. Chinatown ambience, great food, good prices. (Best Of's, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, €. **Moose's** is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V. **Zax** belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

## SoMa

**Asiasf Priscilla**, *Queen of the Desert* meets Asian-influenced tapas at this amusingly surreal lounge. The inexpensive fusion food comes and goes (best bets: beef burger, spicy minced chicken), but the drag-queen burlesque spectacle draws a varied audience that's a show in itself. (P.R., 9/98) 201 Ninth St. (at Howard), S.F. 255-2742. Fusion, D, \$, AE/DC/DISC/MC/V.

**Bacar** means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. Spacious, soaring, comfortable: a player from the start. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

**Bizou** Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor, from a pissaladière like flat bread topped with caramelized onions, cheese; and olives to grilled duck breast with slices of roasted peach. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$\$, AE/MC/V.

**Hawthorne Lane** If you want to feel virtuously cultured and coddled at the same time, take a spin through the galleries at SFMOMA, then duck in for a late lunch at Hawthorne Lane, with its English-storybook decor. (S.R., 2/98) 22 Hawthorne Lane (between Second and Third Sts., at Howard), S.F. 777-9779. California, L/D, \$\$\$, MC/V.

**LuLu** defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

**Maya** is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

**Sushi Groove South** continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

## Nob Hill, Russian Hill

**Crustacean** is famous for its roast Dungeness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V.

**Le Jardin** feels a bit like a second-story beer hall, but the chef is a Slanted Door alumna, and his Vietnamese food shows promising

Continued on page 45

# LA Bodega

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## Eat Here Now

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glints of that experience. The dining room can be a bit drafty but does afford good views of the still-seedy Polk Street scene. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.

**Wasabi and Ginger** looks to become a popular — and long-running — neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

**Yabbies Coastal Kitchen** There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. Splendid porcini-seared sea bass, grilled sailfish, and scallops with truffled mushroom salad. Save room for the hot fudge sundae. (S.R., 3/97) 2237 Polk (at Green), S.F. 474-4088. California, D, \$\$, MC/V.

**Zarzuela's** rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

## Civic Center, Tenderloin

**Ananda Fuara** serves a distinctly Indian-influenced vegetarian menu in the sort-of-calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, \$, cash only.

**Canto do Brasil** The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design, with fat comfy chairs, ceiling fans, and lots of plants enhances the illusion of sitting at a beach café. (P.R., 10/98) 41 Franklin (at Oak), S.F. 626-8727. Brazilian, L/D, \$, MC/V.

**Cordon Bleu** has huge portions, tiny prices, and a hoppin' location right next to the Lumiere Theatre. The special here is five-spice roasted chicken, half a bird for \$5.15 with country cabbage salad and a big mountain of meat sauce-smothered rice. (D.L., 4/97) 1574 California (at Polk), S.F. 673-5637. Vietnamese, L/D, \$.

**Paul K** offers an eastern Mediterranean menu as good as any in town, at notably uninflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

**Tavern on the Tenderloin** gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

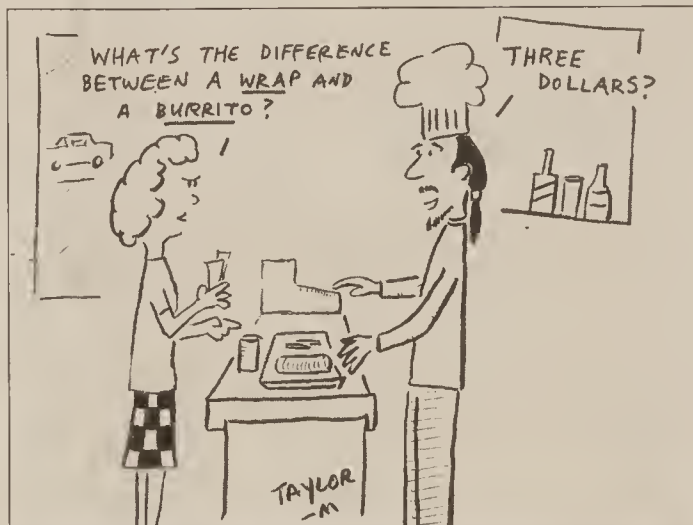
## Hayes Valley

**Arlequin** offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop. Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, \$, MC/V.

**Bistro Clovis** Long a beacon for those seeking a gently Parisian experience, this Market Street restaurant feels homey and welcoming. Stand-out dishes include a delicate trout galette, classic French onion soup, and a plump, silky haunch of rabbit. (S.R., 1/98) 1596 Market (at Page), S.F. 864-0231. French, L/D, \$\$, AE/DC/DISC/MC/V.

**Hayes Street Grill** still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V. **Suppenkiche** has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

## The Groaning Board



Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.

**Terra Brasilis Bistro** The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

**Zuni** The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and purity. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

## Castro, Noe Valley, Glen Park

**Alice's** sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V. **Amberjack Sushi** is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

**Bacco** breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

**Cafe J** keeps a low decorative profile, but the Basque dishes really rock. The pariatia — a reinterpretation of seafood paella, seasoned with ginger and cilantro — is one of the best restaurant dishes you're likely to eat in this town. And the Basque-style mussels aren't far behind. (P.R., 11/00) 1708 Church (at 29th St.), S.F. 970-1095. French/Basque, D, \$\$, MC/V. **Chenery Park** is the restaurant Glen Park has been waiting for all these years: a calm, understated setting (lots of stairs!) and an eclectic American menu with plenty of sly twists. A worthy addition to the city's array of first-class neighborhood restaurants. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

**Firefly** One of the best of San Francisco's neighborhood restaurants, Firefly promises an innovative (Medi/Asian), perfectly prepared meal. The menu rotates each week and could include hayou gumbo, shrimp and scallop dumplings, or vegetarian cassoulet. Whatever entices you, be sure to save room for dessert. (Staff) 4288 24th St. (at Douglass), S.F. 821-7652. American, D, \$\$, AE/MC/V.

**La Mooné** rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatak, beef rib eye) will leave you exclaiming. The second-floor space brings a welcome seren-

ity. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

**Legume** brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V. **Miss Millie's** has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

## Haight, Cole Valley, Western Addition

**Alamo Square** With its appealing but unfussy decor, welcoming service, and gentle prices, Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (S.R., 4/98) 803 Fillmore (at Grove), S.F. 440-2828. Seafood, D, \$, MC/V. **Ali Baba's Cave** Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 255-7820; 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, \$, MC/V.

**Asqew Grill** reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The interior design is a little drab, but with the Haight Street scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, \$, MC/V.

**Caffe Proust** feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

**Metro Cafe** brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, veal in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V. **Red Sea Cafe** offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongy, crepelike bread. Shiro, a paste of ground peas and berbere seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospheric. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, \$, AE/MC/V.

## Mission, Bernal Heights, Potrero Hill

**Al's Cafe Good Food** Al's is the best dang diner in town. Everything here is great, from the home fries and eggs to the chili and burgers,

Continued on page 46

# Marnie Thai

## Restaurant

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- S.F. Chronicle & Examiner
- S.F. Focus Magazine
- Bay T.V.
- Radio KGO
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**Best Thai Restaurant 2000**  
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**"Best of S.F./ Northern California" Award**  
-ACPI Gault Millan Publications  
1994 & 1997

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## dine listings

### Eat Here Now

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and even the toast in between. (D.L., 3/98) 3286 1/2 Mission (at 29th St.), S.F. 641-8445. American, B/L, €.

**Bistro E Europe** is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

**Bitterroot** resembles an Old West saloon (minus the swinging doors at the front), but the food is American classic — meat loaf, fried chicken, roasted pork loin, burgers — at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. American, B/L/D, \$, MC/V.

**Cafe Arguello** soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

**Caffe Cozzolino** Get it to go: everything's about two to four bucks more if you eat it there. The vermicelli with tomatoes and basil and garlic (\$8) was pretty goddamn delicious. The spaghetti with clam sauce (\$9), on the other hand, was pretty goddamn weak. (D.L., 6/98) 300 Precita, S.F. 285-6005. Italian, L/D, \$, AE/MC/V.

**Il Cantuccio** strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V.

**Foreign Cinema** really does show foreign cinema, and the effect, in a semi-outdoors patio under transparent pavilions, is powerfully romantic. The straightforward California cuisine is better than you'd expect. There's plenty of meat for carnivores; vegetarian dishes are a little thin. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, \$\$, AE/MC/V.

**Gordon's House of Fine Eats** The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. The homemade s'more may not be the best in town, but it's among the biggest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. California, L/D, \$\$\$, DC/MC/V.

**Just for You** My favorite Potrero Hill hole-in-the-hill. Just for You serves up generally excellent, meaty meals with a spicy, Louisianic tint to them. The best way to break your fast here is with the crab cakes. (D.L., 5/98) 1453 18th St., S.F. 647-3033. American, B/L, €.

**Liberty Cafe** specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa couldn't beat. (S.R., 5/98) 410 Cortland (at Bennington), S.F. 695-8777. American, BR/L/D, \$-\$\$, AE/MC/V.

**Luna Park** bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

**Mariachi's** serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sautéed mushrooms, pineapple, and pesto. (E.S., 1/98) 508 Valencia (at 16th St.), S.F. 621-4358. Mexican, L/D, €.

**Moki's Sushi and Pacific Grill** serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. The kitchen's timing can sometimes be erratic, but the fresh, flavorful food is worth the wait. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

**North Star** is younger sibling to Firefly and has the same sort of seamless menu. The food ranges from excellent hummus with grilled curried flat bread to a cheeseburger with fries, and the setting is flush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99) 288 Connecticut (at 18th St.), S.F. 551-9840. California, BR/L/D, \$\$, MC/V.

**Pakwan** has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant an-

tique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, €, cash only.

**Rasoi** The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, \$, AE/MC/V.

**Sunflower** strikes all the right notes of today's Mission: good, inexpensive Vietnamese food in a modish California ambience, with friendly, casual service. Tasty classics, such as barbecued lemongrass beef, are all here, and the lunch specials are a bonanza for the famished. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. Vietnamese, L/D, \$, AE/MC/V.

**Ti Couz** The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous cafe environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

**Tokyo Go Go** The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. You can actually have a conversation here if you want to. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$\$, MC/V.

**La Villa Poppi** feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, \$\$\$, MC/V.

**Walzwerk** bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricasse; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a definite Cabaret edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

**Watergate** is beautifully appointed, in buttery paint and wallpaper and dark wood, and the food matches up, from stylish foie gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, \$\$, AE/MC/V.

### Marina, Pacific Heights

**Aram's** In this pretty brick courtyard space, start with the mixed mezze platter, then move on to artichoke risotto, grilled rack of lamb, or a wild mushroom-phyll strudel. (S.R., 5/98) 3665 Sacramento (at Spruce), S.F. 474-8061. Middle Eastern, BR/D, \$\$, AE/MC/V.

**B Spot** invites relaxation, from the ceiling fans to the reassuring pub food to the fine smooth beer. There's a decent gumbo for dinner, and plenty of good sandwiches for lunch. (P.R., 6/00) 2301 Fillmore (at Clay), S.F. 614-1111. American, BR/L/D, \$, MC/V.

**Chez Nous** fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

**Curbside Too**, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucet. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

**Dragon Well** looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, €, MC/V.

**Eastside West** fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

**Elite Cafe** A welcoming place. The menu has plenty of familiar Creole and Cajun favorites (blackened catfish, gumbo, jambalaya) along with more typical California fare (baby greens in balsamic vinaigrette, grilled salmon). (S.R., 2/98) 2049 Fillmore (at California), S.F. 346-8668. Cajun, BR/D, \$\$, MC/V.

**Meeting House** ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D.

**Mezes** glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

**Plump Jack Cafe** If you had to take your parents to dinner in the Marina, this would be the place. A plush postmodern interior design, stylishly earthy food, and of course the famous wine list with its drastic discounts make Plump Jack a small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Filbert), S.F. 563-4755. California, L/D, \$\$, AE/MC/V.

**Trapdoor** If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V.

### Sunset

**Blue Tortilla** If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.

**Cafe for All Seasons** reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

**Hotel** is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths, each topped with compelling ingredients, such as delicate tempura, fresh seafood, tofu, or sliced beef. (Staff) 1290 Ninth Ave. (at Irving), 753-6045. Japanese, L/D, €, AE/DC/MC/V.

**House on Ninth** An intimate, low-ceilinged entrance area opens into a spacious, dramatically proportioned room lit with skylights. Small plates work the Asian-fusion theme best here, like grilled scallops with mango salad and green bean tempura. (S.R., 5/97) 1269 Ninth Ave. (at Irving), S.F. 682-3898. Fusion, L/D, \$\$, AE/MC/V.

**Marnee Thai** A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.

**P.J.'s Oyster Bed** Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

**Prevot's** serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, \$\$, AE/DC/DISC/MC/V.

**Yum Yum Fish** is basically a fish store: three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L. 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, €.

### Richmond

**Al-Masri** suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

**Biiru Biru** adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

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**Dong Hue** serves a Vietnamese menu untouched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, \$, MC/V.

**Kitaro** This Japanese restaurant, unlike many others, has a lot of options for vegetarians. A bento box of crispy vegetarian tempura and a big platter of veggie sushi (including avocado, eggplant, pumpkin, and asparagus) will set you right up. (E.S., 12/97) 5850 Geary (at 22nd Ave.), S.F. 386-2777. Japanese, L/D, \$, MC/V.

**Mai's Restaurant** On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, \$, AE/DC/MC/V.

**Natori** fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

**Tawan's Thai Food** It's tiny, it's cute, the prices are reasonable, and the food is tasty. Tom yum is right up there in the gold-star soup pantheon, and the silver noodle salad, skewered tofu in red curry, and eggplant with onions, chilies, and basil are all worth walking the length of Geary barefoot for. (S.R., 8/97) 4403 Geary (at Eighth Ave.), S.F. 751-5175. Thai, L/D, \$, AE/DC/MC/V.

**Thai Time** proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

## Bayview, Hunters Point, and south

**Gravy's** Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, \$.

**JoAnn's Cafe and Pantry** has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

**Outback Cafe** is located way down in with all them warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, \$.

**Soo Fong** features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, \$.

**Young's Cafe** A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, \$.



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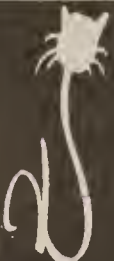


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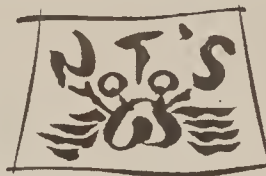
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## 01 more time

SFMOMA's ambitious technology exhibit, "010101," goes down like a tonic.

By Glen Helfand

I had a raging headache the morning I went to the press preview of the gallery portion of SFMOMA's "010101" exhibition, a show with the accurate, if overarching, subtitle "Art in Technological Times." (An online component debuted January 1.) I wasn't sure I was in the right physical state for what might be a festival of electronic waves and noisy installations that would, no doubt, leave my head pounding.

Before I drift into hypochondria, let me explain why I'm telling you this. If there's one common cultural assumption about living in technological times, it's that digital developments distance us from our corporeal selves. Our identities become e-mail addresses, chat-room handles, disembodied voices on cell phones, or gleeful, chemically tweaked automatons dancing to techno beneath some processed nightclub video image of ourselves. The situation, however, is that the ubiquitous products of technology—used by artists as much as by the

painterly immersive environment (which looks much crisper when it's projected to audiences outside of the headgear chamber). But as for making me feel better, well, I had nothing but praise for the thing—and for the way its virtuality extends into the actual physical world: I navigated through the space by my own conscious deep breaths and body movements.

Soon after, I investigated the mood-altering installation *Melatonin Room*, by Swiss architectural team Décosterd & Rahm, associés. It's actually two small rooms, one bathed in glaring green light, the other a cool purple. The first is intended to block your body's sleep-making melatonin production to perk you up; the other encourages calm for the opposite physiological reason. With dozens of other artworks yet to see, I chose to bask in the green room, which is warm and feels like being inside an oversized tanning booth. It, too, had the desired effect. I exited into a world that

tic blob forms, and pixels silently tiling into seamless video pictures. In many respects, "010101" is, literally, the first feel-good art show of the millennium.

The comfort level is striking, especially when we're so accustomed to the hyperbole that surrounds the concept of high-tech anything. Unlike other recent tech-reliant exhibitions at SFMOMA, namely the Bill Viola and "Seeing Time" shows, which were dark, loud, and electronically overstimulating, this one reflects a new aesthetic moment by being mostly light-filled, quiet, and calmingly introspective. (There are only two lonely video monitors included, both showing silent, single-channel tapes.) The project on the whole might disappoint techno nerds, as most of what's here looks more like art than machinery. (Roxy Paine's automated sculpture-making machine is a notable and fascinating exception.)

There are a number of projects in the show that promote technology-aided relaxation. If you need further soothing, for example, you could duck into Brian Eno's ambient digital sound installation, which is visually funky but gentle on the ears. Switch off your PDA and recline in Karim Rashid's contoured landscape of modular plastic furniture as you ponder new designer-lifestyle choices, or trip out to Jeremy Blake's beautiful morphing animations, which play like sleek hallucinogenic paintings on deluxe plasma screens. Each of these pieces offers

projected on the floor, turns a dizzying phenomenon of time fractured and elasticized by digital possibility into a formally enthralling experience.

What these and other works in "010101" tell us about art as well as life in technological times is that artists, like everyone else, are faced with inventions and advances that dazzle with duplicitous possibilities. Genetic engineering, for example, might be capable of creating miraculous medicine but it could also be disastrous to the cured, as it messes with nature's foundation. The Internet links people and information together, while simultaneously it makes it easy to live isolated from other people. What happens to our eyes from staring at computer screens all day, or to our thought patterns from having easy access to information through ultrafast search engines? Who stops to think about it?

Artists by nature ruminate, yet in times like these sometimes it's enough to simply point out the implications, to encourage people to think and experience things differently than they usually do. Artists who engage with technology as an issue use state-of-the-art tools as well as old-fashioned paintbrushes to chart and/or experiment with phenomena. They reflect 21st-century culture itself, which is full of ambiguities that are neutralized by the slippery surfaces of digital technology, yet they also begin to

## technological moment

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State of the art: With works such as *Melatonin Room* (2001), by Décosterd & Rahm, associés, left, and Char Davies's *Ephémère* (1998), "010101" reflects on art and technology.



rest of us—are very intimately connected to our bodies' perceptions, responses, and impulses toward pleasure. And pleasure, I soon learned, was the unexpected subtext of the SFMOMA show.

I was lucky enough to have an appointment to don the headgear for Char Davies's 1998 virtual-reality piece, *Ephémère*, but I felt a bit wary in my physical state. Entering what promised to be a gravity-free imaginary world with a gurgling electronic soundtrack seemed about as appealing as getting on a roller coaster with a hangover. I expressed my anxieties to the artist, who reassuringly offered that the project might very well clear my head.

You know what? After slipping into the machinery and going through Davies's abstract and sometimes visceral landscapes—which improve upon that well-art-directed old Raquel-Welch-swimming-through-the-bloodstream movie, *Fantastic Voyage*—I actually felt surprisingly refreshed and headache free. I may have been disappointed by the murky resolution of the artist's

looked rosy—an optical aftereffect—with an unexpected pep.

These two pieces, along with the spare, airy exhibition design's reliance on gauzy white curtains, were beginning to give the show an appealing utopian, spa-like ambience, a place where you half expect the guards to be uniformed in Logan's Run microfiber togas (that film itself being a futuristic vision rooted in the disco era). In the same future-perfect vein, the show was collaboratively organized by most of the museum's curatorial departments, illustrating a contemporary cross-disciplinary "We can all just get along!" ideal.

What's particularly surprising about this show, at least on its surface, is how comfortable it is to be inside of and how the artworks confidently address technology without losing artistic credibility. The pieces, for the most part, do not immediately scream "high tech!" The tone is a reflection of contemporary life and all its coolly appealing digital distance. It's full of reassuring motifs of steely gray brushed metal, smooth plas-

prolonged, physically satisfying, byte-enhanced respite from the pressures of the technologized world.

Or do they comment upon them? We may still be too close, in a literal sense, to the miraculous promises and implications of new technologies; the research is not yet conclusive. Though there's that needling thought that cell phones could cause brain cancer, it doesn't often spoil the fun or convenience of being able to reach whomever whenever. The ideas and results are still desirable enough to put up with the risk.

Much art of the moment reflects this ambivalence toward technology. Even when the SFMOMA pieces deal with the specter of information overload—as in Rebeca Bollinger's thoughtful thumbnail drawings of Internet image-search results or Andreas Gursky's fabulously opulent, digitally enhanced photo of a 99¢ store—they're done with beauty and knowing bemusement, attributes that veil overt critical judgment. Tatsuo Miyajima's installation of whirling LED numbers, counting from one to ten and

scratch at that veneer.

*Melatonin Room*, for example, does have an insidious subtext: that architecture can be fused with biotechnology to direct how we feel and act. Yet the piece has an interactive whimsy; it feels good, and it encourages comfort. We embrace it, even if we know the idea can easily be plugged into some faceless corporate power source. Actually, it happened ages ago. We all know how fast-food restaurants devise color and lighting schemes to make us hungry yet agitated enough to eat quickly. Thankfully, "010101" is a reflection of a current moment that almost subversively slows things down to a healthful rate of digestion. Even if there's some scary stuff in there, it feels good going down. ♦

**'010101: Art in Technological Times.'** Through July 8. SFMOMA, 151 Third St., S.F. Fri.—Tues., 11 a.m.—6 p.m.; Thurs., 11 a.m.—9 p.m. Free—\$9 (free first Tues.; half-price Thurs., 6–9 p.m. (415) 357-4000. Online exhibition at [www.sfmoma.org](http://www.sfmoma.org) through 2001.

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# Dog days

**Y**ou know, I read an article about a study they did," my housemate says on Friday, with her cat in a playful headlock, "where they analyzed human brain waves as they talked to humans, then animals. Every human-human interaction, even pleasant ones, caused at least a bit of stress, but when humans talked to animals, each and every time, the brain waves showed up stress-free." Other tests also showed that animals invariably chill humans out, she says — turning grown folks into temporary kids and cranky people into not-so-cranky people. In other words, intelligent life-forms incapable of back talk, bitching, and bullshitting have been scientifically proved to be the best medicine for whatever ails us.

Later that day I help yet another friend carry boxes from her former workplace downtown to her high-rent, no-longer-affordable-now-that-the-pink-slip's-come house. As she unpacks her books and baubles fake-nonchalantly (*HTML: The Definitive Guide* — thud; *Adobe Photoshop Web Production* — thud; *JavaScript Bible* — thud), all the late nights for the company, the career-enriching and thoroughly boring computer classes, the suddenly-zero-dollar-value stock options, the calculating and backstabbing coworkers, and the miserable, necessary-at-the-time ass kissing she had to do are as visible on her face as her eyes, nose, and mouth. She has no pet.

Fitting, then, that Friday is also a benefit for **Pets Are Wonderful Support**, a nonprofit op that pairs up clients with AIDS and pet companions and makes sure they stay together and happy. **'Petchitecture'**, a charity to-do at **One Market Plaza**, brings the best and brightest architects in the region together to create fantastical pet houses for display and auction. Dogs on leashes are as welcome at this sixth annual event as people are, and as behemoth spotlights on truck beds beam and swirl out in front of the plaza on the Embarcadero, our "best friends" make the scene — on their best behavior.

As the **Blue Room Boys** play in the background and patrons belly up to the bar, dogs with wings, sweaters, horns, halos, ribbons, and just plain leashes pull owners around the joint and get tangled up with one another. Humans, meanwhile, check out the real estate: **Catfish** puts the dog homeowner in a wooden fish's belly on a tasteful denim Gap pillow; **A Dog's Breakfast** is a canine quilted canopy bed; the spacious and streamlined **Skewed Fantasy** looks to be tailor made for live-work-loft dogs. **Catshepsut's Palace** could be a cat lodging at the Luxor Hotel; **Kitty Nirvana** flirts with disaster, composed

of one lounging pad surrounded by clear, round fishbowls filled with goldfish; and the chaotic and intricate **Krazy Kajun Kattfish Kabin** would be our choice if we were cat — a tiny Louisiana bayou house with fishing-lure toys and food bowls set to the side in a miniature pirogue. The colorful yet sterile **Peek-Aibo House** — a pagoda made of translucent plastic with an AstroTurf walkway and up-lighting ("very Astro from *The Jetsons*," one Petchitecture-goer quips) — confounds us until someone puts an Aibo (that scary robotic dog from Sony) inside it to mechanically romp and wag its robotic tail.

Mastiffs, pugs, golden retrievers, chocolate labs, Rhodesian Ridgebacks, Australian shepherds, standard poodles, whippets, weimaraners, and mutts all socialize with one another, virtually ignoring their humans and their prospective houses. Two German shepherds available for adoption get fed treats from the Bow Wow Bar, and a teenage mop squad slouches around,

the leashes tighter, and try to control the chaos. "It's like a singles party, but for dogs!" one friend says. Only a few genomes separate us, after all.

Consoled by the stress-free brain waves we've been given, as well as a

prietor of **LaughingSquid.com**, the indispensable what's-on resource guide for off-kilter organizations and activities in the area, and his right-hand woman, **Lori Dorn**, can't do anything in the usual way, and tying the

with red glowing eyes as first the groom, then the bride, walk the red carpet with loved ones in tow. As the crowd hoots and claps, they ascend the staircase and stand on either side of the bishop.

After Bishop Joey says a few words, three of the **Sisters of Perpetual Indulgence** appear and theatrically give the bride and groom a five-spice potion for happiness. **Stuart Mangrum** similarly well-wishes the couple with a sweet martini toast (vodka = strength; tumbler with ice = occasional strife; olives = yin and yang) before the couple shares a sip, and then Beale downs the whole thing. ("Go! Go! Go!" screams the peanut gallery.)

"Do you have the rings?" the bishop asks the groom's brother **Chip Beale**, who melodramatically realizes they've been misplaced. Notorious rapsallion **Chicken John**, heretofore hidden in the back of the room, lights a cigarette like a film noir villain, sidles up to Beale, opens up his coat, and reveals a collection of rings (O rings from a '49 Ford, audible rings from a bicycle bell) that includes the much-sought-after originals, citing that whosoever owned these magic rings would be blessed with eternal love and happiness.

Beale hands over a fistful of cash, takes the rings, walks a few steps down the aisle, and is waylaid by two **Mafiosos**, who crib the rings from him and take a meeting a few more steps down the aisle at a table with their **kingpin** and his moll. Two black-clad **jewel thieves** rappel from the ceiling, breaking the table in half, and steal the treasured rings with keops and karate chops and make for the exit. Thankfully, **Special Agent Dave Klass** appears in the thieves' path, finishes his martini, and then finishes *them* with two cans of silly string. He hands off the rings to international man of mystery **John Law**, who bounds over to a spot below the podium and flies one story up to deliver them by hand to the best man in a breathtaking display of rigging and heroism. The bride and groom exchange rings and vows and pronounce themselves to be wife and husband, and then the real party begins. Even squids, it seems, are on the roster of animals that cause stress-free brain waves. ❖

**P.S.** Ever have a material thing you loved more than all the other material things you owned, even though it was worth no money? ... If anyone sees a singular bright green Unica fold-in-half bicycle, white front-tire fork, tiny five-inch tire in front, regular white-wall in back, chrome ape hangers with green glitter grips, green-and-white banana seat, rattles like a tin can when pedaled, answers to the name "Grasshopper," last seen in front of cell space Saturday night, e-mail summer@sfbg.com. If you're the jackass who stole my baby, and I see you riding it, be aware that I'll knock you off her and karate chop you in the neck.

PHOTO BY MINISTER OF PROPAGANDA



**Cepha-love:** Scott Beale and Lori Dorn's best wedding cake ever is a sight to behold.

knot is no exception. Under gorgeous spray-can graffiti murals deep in the Mission, three art cars — one flaming truck, one all-right-angles Mon-drian car, and one melting blue mass of bubbly goo — welcome arriving ceremony-goers and entertain cigarette smokers loitering out front. Inside, real and fake flowers festoon the joint, and on the seashell-covered cake table a bridal cake prominently features a purple bride-squid and groom-squid with tentacles intertwined. The formal coterie, collectively dressed in innovative fashions somewhere between the **Cacophony Society** and *The Great Gatsby*, enjoys inside jokes and long-overdue embraces as the **Barn Cats** play acoustic gems. Young girls mill around the crowd with baskets filled with party favors like alien rings, red metal hearts, and plastic beaded bracelets. The whole affair seems a bit too jolly to be an actual wedding.

After the throng is hustled to its seating and standing-room-only perches, the "ceremony" begins. MC **Dr. Howland Owl** makes some introductions, then poet **miki-em** somehow romantically links educated urbanity with the antiquated notion of marriage. **Bishop Joey** from the **First Church of the Last Laugh** makes like Rocky on his entrance, taking his place at the second-floor podium overlooking the crowd and pumping his fists like a champion fighter. **Nik Phelps and the Sprocket Ensemble** play enchanting instrumentals from a stage flanked by giant purple squids



**An angel in the house:** Eli the bulldog poses in front of HOK Inc.'s "Bow-Wow A Go-Go."

looking for spills and tinkles. "I feel like lying down on the ground, covered in liver pâté, and being licked to a frenzy," my laid-off and noticeably cheered companion says, surveying the scene with a wide grin, not realizing how pornographic her statement was.

As the evening progresses, more humans and canines swarm the place, and the person-dog ratio becomes almost one to one. The dog energy curiously rises to sync up with that of any crowded and chaotic night on the town, with a few dogs even getting testy and starting to brawl. The humans stand back, hold

bit envious of the more well-heeled San Franciscan privilege of not having a landlord tell you that you can't own a dog, we head back out into the night. A full moon peeks out from behind silvery gray clouds, and the Financial District is eerily deserted. In the vast wind tunnels of glass and marble and steel that make people money and then take it away, all that can be heard is barking. All kinds of barking.

Saturday the superfriends of the fringe-art scene gather at **cell space** to see their own Julie the cruise director get married off. **Scott Beale**, pro-



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## Media of truth

*I don't want to plant and harvest flowers the color of lies.*

Cafe Tacuba

In 1997 Zapatista leader Subcomandante Marcos recorded a video letter from the Lacandon jungle of Chiapas addressed to the participants of a media teach-in taking place in New York City. Wearing his black ski mask and taking puffs off his pipe, he outlined three potential insurgent responses to what he called "the monster media monopolies": conformity (begrudgingly accept the unimpeachable power of transnational media conglomerates); skepticism (defiantly ignore the media in the belief that everything it distributes is a lie masquerading as truth); or, an option Marcos himself supported, the creation of independent media that reject the devouring centralization of the monopolies in the name of autonomous networks of anticorporate truth telling.

"The work of independent media is to tell the history of social struggle in the world," he said. "Independent media try to save history, the present history, saving it and trying to share it, so it will not disappear."

You can watch this Marcos speech on the new Rage Against the Machine DVD, *The Battle for Mexico City*, which surrounds the band's 1999 Mexico City concert — "a concert in solidarity with all those struggling here in Mexico," as Zack de la Rocha announces — with an anti-NAFTA interview with Noam Chomsky and a series of short documentary commentaries on the Chiapas revolution, the UNAM student strikes, and globalization gatekeepers the WTO and the World Bank. The Zapatista presence is everywhere on the DVD: David Alfaro Siqueiros's mural *The Agrarian Revolution of Emiliano Zapata* is on the cover and images of unarmed Mayans driving back government tanks give face to lines like "Southern fists rise through the jungle mist / Clenched to smash power so cancerous."

But it is difficult to reconcile Marcos's call for independent media that works against media monsters with the DVD's release and distribution by a U.S. multinational entertainment conglomerate — a corporate contradiction that has always shadowed Rage's activist politics (causing many critics to argue that they're name should be Rage within the Machine) and that rears its head anytime Marcos and the EZLN join forces with pop culture. Take last week's landmark Mexico City concert, "Unidos por la Paz," which brought Mexican rock icons Jaguares and Maná together in support of the Zapatistas' march from Chiapas to Mexico City.

It was franchised *indigenismo* at its best: an old Mayan said a prayer, Indian children held candles, and the whole thing was broadcast globally through Mexico's leading television monopolies, Televisa and TV Azteca. In the past, Marcos has directly critiqued both companies for spreading lies about Mexico and for being the media arm of NAFTA, the free trade agreement he immediately called "a death sentence for the indigenous people" when it was signed on New Year's Day in 1994, the same day he chose to send out a declaration of war against the Mexican government over the Internet and lead his guerrilla troops out of the jungle. Jaguares leader Saul Hernández explained all this away using a rage-within-the-machine logic: they're using the media against itself (even though, as *La Opinion* columnist Francisco de la Sierra pointed out, it was Televisa and Azteca that still ended up benefiting from this alleged media sabotage — a celebration of indigenous culture making money for some of the very companies helping to guarantee that culture's containment).

The Chiapas Media Project, based in Chicago and San Cristobal de la Casas, avoids these recurring contradictions (which only serve to keep social change speaking the language of globalization) by taking Marcos's advice about independent media to heart. The organization puts video cameras in the hands of Chiapas Indians, teaches them how to shoot and edit, and trains them to document their struggles through their own eyes.

The three tapes that have been showing up in film festivals since 1999 — *Education in Resistance* (about self-education in Chiapas), *The Sacred Land* (a look at prerevolution Indian labor injustices), and *Defending the Forests* (a chronicle of antilogging Indian environmentalists in Guerrero) — are all powerful examples of theory in practice. They don't call for autonomous media; they are autonomous media, and they tell stories that even in the very act of being told — by Indians, in footage shot and edited by Indians — radically disrupt a media order that uses misinformation as a weapon of social control. Indeed, the material aims of the Zapatista revolution (land rights, self-government, political equality) had a symbolic dimension as well: when will the Indians be able control their own stories?

This is best played out in *Education*, where Indians talk about indigenous education as a way of taking power away from the government. "We teach what is ours, what we know to be true," one Chiapas teacher says. That he wears a weathered Nike cap on his head is not another sign of corporate contradiction. More drastically, it is a sign of just how many revised constitutions, executive betrayals, land seizures, and corporate deceptions still stand in the way of Chiapas uncovering enough of "what we know to be true" to save the present from a future without memory. ❖

For more information on the Chiapas Media Project, see [www.chiapasmediaproject.org](http://www.chiapasmediaproject.org).



# A.k.a. Rita

Volker Schlöndorff's new film coolly observes a rebel's fugitive life. *By Dennis Harvey*

After playing nearly every film festival extant over the last 14 months or so, Volker Schlöndorff's *The Legend of Rita* would be welcome in a commercial run of any form. Still, Kino International's U.S. version is missing something: just a consonant, but in kicking the s out of *Rita*, they've neatly snipped off the whole point.

Simplified in name if not content, the post-pluralectomy *Legend of Rita* remains a fascinating study of serial identity necessitated by political agitation against history's tidal pull. There's no resting place for underground movements that fail: the dissolution of shared ideals — whether noble, misapplied, fascistic, or plain mad — usually leaves any unimprisoned individuals in a state of exile from themselves. New selves must be invented, their surface normality underscored by constant fear of exposure.

Such lives are fairly unknowable, and ex-revolutionaries are generally characterized as delusional lunatics on one hand, cold bureaucratic Kafkateers on the other. Movies have done especially poorly in this terrain, at least since the early '70s (the last moment when popular media took radical unrest somewhat seriously). Terrorists are our era's most convenient, least offensive source of ac-

tion-movie villainy. The rare sympathetic takes on subversive political allegiance in recent English-language cinema have either focused on hapless indoctrination (Diane Keaton killing Palestine with kindness in *The Little Drummer Girl*), blind zealotry (Judy Davis screwing Stalin as a gesture of solidarity in *Children of the Revolution*), or glib cult-of-personality stuff (*Steal This Movie*).

What's striking about *The Legend of Rita* is its unwillingness to treat the political life impersonally or view it from a safe, baffled distance. Neither heroic nor condemning, this chronicle of Rita's serial "legends" — a code name once used by East German secret police for constructed false identities — simply observes the inside-out dislocation that permanent outlaw status demands.

A fictive composite of figures from the Red Army Faction and other extreme-left groups from West Germany's 1970s, Rita Vogt (Bibiana Beglau) is first glimpsed in her nameless cartel's glory days, as it crusades for "liberation from the class enemy." This has a distinct Bonnie and Clyde air at first, with anticapitalist speeches delivered mid bank robbery, prison breaks in broad daylight, travel to third world oppression hot spots, and lots of giddy postaction sex.

But a couple of unplanned shootings exacerbate differences of means-versus-end ideology between the five members, as well as heightening their most-wanted status throughout western Europe.

Fleeing to East Germany, the quintet is taken in with a mix of cordiality, caution, and incarceration by Stasi officials, one of whom snaps, "My heart goes out to romantic young people." The German Democratic Republic is willing to provide them sanctuary, albeit at considerable cost: no further contact with one another, commitment to anonymous working-class lifestyles, and constant surveillance as a fact of life. Disillusioned with both the group and the boyfriend who got her there in the first place, Rita alone decides to accept this offer; the others prefer to take their chances in Beirut and elsewhere.

Now reincarnated as "Susanne Schmidt," Rita throws herself into socialism, only to discover its ideals have long since died among the dour general populace. Her factory job brings a new friend and new sexual preference in the form of reckless, hard-drinking coworker Tatjana (Nadja Uhl). But Rita's criminal past won't stay put on the other side of the Wall; news reports constantly threaten to blow her cover, necessitating fresh identity makeovers. When at last the Wall comes tumbling down in 1989, even this transient, ghostly existence can no longer be politically justified.

It's easy to peg Schlöndorff as an intelligent but somewhat faceless channeler of other people's ideas. With varying degrees of success, he's spent 35 years in self-effacing service to such complex lit-



Radical in disguise: *The Legend of Rita*, starring Bibiana Beglau as Rita, observes without judgment the inside-out dislocation that permanent outlaw status demands.

erary polemicists as Günter Grass, Robert Musil, Arthur Miller, Margaret Atwood, Max Frisch, Ernest J. Gaines, Proust, and Peter Handke. His seemingly neutral POV masks a consistent thematic tilt, however: whether overt dissidents or failed conformists, Schlöndorff's protagonists invariably illustrate the narrow rules for membership that society levies on an individual. Few filmmakers have been so attuned to the fact that ordinary life does indeed go on within the most claustrophobic circumstances.

In a way *The Legend(s) of Rita* is Schlöndorff's quarter-century-later answer to his 1975 drama *The Lost Honor of Katharina Blum*, in which a basically apolitical woman is destroyed by her un-

witting acquaintance with a terrorist. That coolly detached treatment of the commonplace bourgeois self thrown into splintering extremis is echoed more than you'd expect by all Rita's "legends" — banal disguises too frail to hide one sustained episode when she lived out their antithesis. Curiously, these two dispassionately observed figures on opposite ends of the victim-victimizer spectrum emerge very much alike. Apparently, whether you reject society or it rejects you, outcast status feels the same the world over. ♦

'*The Legend of Rita*' opens Fri/16 at Bay Area theaters. See Movie Clock, page 101, for show times.

# Blank widow

*The Widow of Saint-Pierre* adds another chapter to Patrice Leconte's sub-brilliant career.

*By Johnny Ray Huston*

Patrice Leconte has directed 18 features, but it would be difficult to identify a film as distinctly Leconte. Genre hopscotch is part of the reason. Over 25 years, Leconte has jumped from youthful farces and policiers to slightly more "mature" exercises in suspense (*Monsieur Hire*) and comedic romance (*The Hairdresser's Husband*); more recently, he's increased his international marketability via opulent costume drama (1996's *Ridicule*) and circus spectacle (1999's *Girl on the Bridge*). Leconte deploys classic, pre-new-wave technique with great versatility — and little idiosyncrasy. If a through-line exists in his output, it might be his portrayal of Woman: usually defined by their powers of attraction (and frequently attracted to much older men), the major female characters in Leconte's films are viewed with an ambivalence that more than one critic has deemed misogynist.

Leconte's latest, *The Widow of Saint-Pierre*, takes place in 1850 on a small

French-colonized island off the coast of Newfoundland. When two drunken friends stab another man while trying to determine whether he's "fat" or "big," the one who deals the fatal wounds, Neel Auguste (director Emir Kusturica), is sentenced to death. Though he isn't looking to be saved, Neel finds two defenders in the Captain (Daniel Auteuil) and his wife, Madame La (Juliette Binoche). Assigned to watch over the doomed man, the Captain flouts convention by allowing his wife to reintroduce Neel into local life; she soon has him mending villagers' roofs and tending her garden. As Saint-Pierre's governor (John Huston look-alike Michel Duchaussoy) anxiously waits for a guillotine to arrive from Martinique, he discovers that the condemned man's growing number of good deeds — in one scene Neel simultaneously saves the town tavern and a woman's life — have combined with anti-Republic sentiment to undermine his

authority. One execution may not be enough to sate the Governor's anger.

Some reviewers have described *The Widow of Saint-Pierre* as a straightforward anti-capital punishment drama, and the Captain and Madame La as ideal liberal humanist heroes. To do so, a critic has to overlook the personal motives behind the Captain and Madame La's noble gestures. It isn't as if Leconte masked them: upon first hearing the word "guillotine," the duo kiss, seemingly intuiting that they've found a political cause that entwines his fatalism and her romanticism. Inviting Neel into her house for tea — a potentially satirical "do-gooder" situation played straight — Madame La (her truncated name a mocking echo of Max Ophüls's *Madame de*) becomes so excited that she drops the pot on the floor.

In the film's opening scene, a dolly shot slowly floats past white stone walls and snowfall toward a frozen Madame La; on the rare occasions when Binoche's character has a visible seizure of emotion, it's as if another, more expressive face is struggling to break free beneath her trademark marble facade (a bloodless facade made even chillier by Eduardo Serra's blue-filtered cinematography, which traps Saint-Pierre within depressive, wintry, early-evening hours). In old French slang the guillotine was called "the widow," and it isn't a stretch to suggest that Leconte sees the executioner's instrument as a *vagina*



Rehabilitated: Condemned man Neel Auguste (Emir Kusturica) becomes a pet project in a small French colony off the coast of Newfoundland.

dentata follow-up to the phallic knives Auteuil hurled at pop dolly Vanessa "Joe le Taxi" Paradis in *Girl on the Bridge*. Ultimately, Madame La's pent-up passion for rehabilitating Neel places her obedient husband in a sacrificial bind.

The terminally somber Auteuil is well cast, and *The Widow of Saint-Pierre* has some clever touches: for instance, as a group of gossiping gentlemen trade clichéd viewpoints about the death penalty, a pianist moving rotely up and down the scales can be heard in the distance. Leconte is the camera operator as well as the director, and his Cinemas-

cope approach captures the grave splendor of Saint-Pierre's horizons and seascapes. But when this vastness threatens to dwarf the human drama, he resorts to lurching zooms and even a few spy's-eye iris effects: old tricks, performed awkwardly, within a film that (unlike Terence Davies's recent *The House of Mirth*) never quite manages to breathe new life into well-worn art-house period-piece spectacle. ♦

'*The Widow of Saint-Pierre*' opens Fri/16 at Bay Area theaters. See Movie Clock, page 101, for show times.



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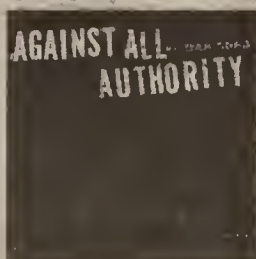
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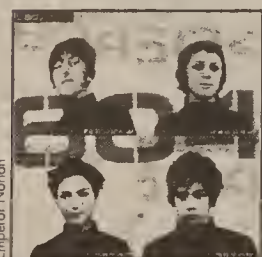
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**Golden oldie:** Art Street Theatre resurrects an ancient tale of woe, and its protagonist, with *lo — Princess of Argos!* starring Beth Wilmurt as the "cow-horned maiden."



## Greek lightning

*lo — Princess of Argos!* is a triumph. By Brad Rosenstein

If you think you're having a bad day, cast your thoughts on *lo*, princess of Argos, who was exiled by her father, King Inachus, seduced and abandoned by Zeus, turned into a cow, and left to wander in the desert with a stinging gadfly locked in her skull. You gotta love the Greeks. But give things a few millennia, and the wheel of fate can spin your way: the original mad cow is now appearing live in *lo — Princess of Argos!* at Exit Stage Left.

Actually, the "cow-horned maiden" of Aeschylus's *Prometheus Bound* has aged quite gracefully, now dehorned and wearing a slinky cocktail number, and her tortured wanderings have landed her in the relatively cushy confines of a lounge act. Microphone in hand and Jack Daniels at the ready, *lo* (Beth Wilmurt) takes us on a musical journey through her horrendous past, always asking the impossible question "Why?" Backed by her singing and dancing Grecian Three (Kevin Clarke, Loren Nordlund, Janet Roitz), this self-aware bovine sings the blues but can never quite diminish the maddening buzz in her head.

Art Street Theatre tried reimagining the Greeks last year in *Messenger #1* with limited success, but its *lo — Princess of Argos!* is an absolute triumph. Writer, director, and lyricist Mark Jackson and composer-lyricist Marci Karr completely nail the showbizzy tone, making it a playful, fluid instrument for humor, hallucination, and horror. The show's dozen songs — backed by Karr on piano and David Babich on everything else — are completely thrilling in their wit, insight, and heart. This unflinchingly imaginative evening uses its musical energies honestly, creating an intoxicating glow.

Wilmurt, the company's consistent ace in the hole, is simply brilliant as *lo*, her mad, Norma Desmond tics giving way to youthful guilelessness and mature woe, her beautifully sung performance traversing the full range from show-stopping razzle-dazzle to funereal keening. Nordlund is also a standout, hilarious and touching as *lo*'s conflicted father, and Roitz and Clarke do fine work with Chris Black's clever choreography, integrating Greek-frieze poses with warmed-over Bob Fosse. Ironically, the piece only falters in *lo*'s encounter with Prometheus, a bit of recycled Aeschylus that doesn't quite come off. But overall this ranks with *R&J* as one of Art Street's finest achievements to date. Don't miss this inspired gem.

### Human bondage

It's often been my contention that if you're really desperate to get a San Francisco audience's attention, just trot out a leather whip or a lousy childhood. The result may not always be art, but at least you're sure to draw a crowd. Yet *Crowded Fire*, one of the city's most adventurous small theater companies, seems to be aiming somewhat higher in *69Stories — One Pervert's Tale*. Following in the wake of Nancy Wright Cooper's *Spank* last year, writer-performer Mollena Williams's solo show details the emergence of her submissive self and her adventures in San Francisco's BDSM community.

Starting with her relationship with her first boyfriend (which soon evolved into a bisexual threesome), Williams charts her avid, if confusing, desires from New York to L.A., through a succession of boyfriends, girlfriends, and sometimes no one at all. But it's her

rough-and-tumble fling with an English musician that first introduces her to submission in all its forms, and her (eventual) joyful acceptance of the "pervert" label leads her to successively wilder scenes and a surrogate family of fellow enthusiasts in San Francisco.

As a performer Williams is abundantly generous, unafraid to bare body and soul while serving as a chatty and charming guide to the wild side. The show is at its best when it actually incarnates Williams's erotic desires rather than relates them, whether in the slow, sensual dance that opens the evening or in the re-creations of her most limit-testing experiences. To the show's credit it never settles for the pat psychological "explanations" of *Spank*, but it also lacks that piece's narrative drive and structure, resulting in a shapelessness that's reflected in director Rebecca Novick's flat, disjointed staging.

Despite Williams's radiant presence and her fitfully engaging stories, the evening ultimately seems more confessional than theatrical. But its sincere approach was clearly appreciated by the opening-night audience, filled with otherwise average spectators wearing latex and restraints, who hearkened to the message that domms and subs are just like you and me — bruises and shackles notwithstanding. ♦

**'lo — Princess of Argos!'** Through April 14. Fri.-Sat., 8 p.m. (also 4/2 and 4/9, 8 p.m.), Exit Stage Left, 156 Eddy, S.F. \$10-\$20. (415) 751-5922.

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**Trappings:** Using pools of light and a chair, Yuri Nagaoka attempted a fusion between Eastern and Western performance practices in *The Last Hotel*.

# The Butoh top

3 Ring Circus arrives from Tokyo. By Rita Felciano

Given the disappearance of small performance venues in San Francisco, one is grateful for those that survive. Even though the Jon Sims Center for the Arts, with its less-than-optimal lighting and staging facilities (it's essentially a studio rental and rehearsal space), leaves much to be desired, at least there is a venue available for artists who otherwise might not be seen. Last weekend was a case in point, when Eric Pukprayura's production company, Badron, presented three Butoh artists from Japan. Though eccentricity, clowning, and the macabre are intrinsic to Butoh, labeling the modest program *3 Ring Circus* may have been slightly hyperbolic. Still, it's not often that mini-presenters such as Badron take a chance on artists so completely unknown in these parts.

Butoh has become a worldwide phenomenon (the last Butoh artists Pukprayura brought to San Francisco were from Sweden), and this program promised some insight into what is happening to Butoh in its home territory. All three artists — Nike Minotau, Yuri Nagaoka, and Takuya Ishide — are Tokyo-trained and have studied with the Butoh pioneers of the '60s and '70s. Was their work substantially different from that of others with less direct bloodlines? Not that I could tell. It was clear that younger Butoh artists in Japan have begun to absorb influences from a variety of dance practices.

Of the three pieces, Minotau's *A Tender Tree* most clearly retained the superficial aspects of Butoh: the body painted white, the gnarled and angled vocabulary, and movement at times so minimal you had to look twice to perceive a change. Minotau's was the most conventional use of the tradition, yet the performance was never anything but her own. She had such focused presence that when her spine curved because of a slight exhalation it seemed to assume the pain of the world. As she spun her lines, Minotau seemed to watch herself from the inside out, winding and unwinding herself along an invisible trajectory, pulled by forces that we could sense but not see. Her body became almost transparent, and limbs lost their traditional function. Knees looked attached to shoulders, a leg seemed like a stake stuck into a clump of earth, fragile joints trembled as if about to split open. Music was minimal except for one passage in which a child-size xylophone elicited a revival from a body that had seemed spent.

In *The Last Hotel*, Nagaoka — who studied ballet and modern dance until her late teens, when she became a Butoh practitioner — must have aimed for some kind of fusion between Eastern and Western performance practices. If it was there, I didn't see it. Performed in a black pantsuit to American pop and country-western tunes (as well as sounds

that suggested thunderstorms and children's playgrounds), the piece was put together in big blocks. The dancer moved between lighted circles, each used as a pool in which to dip. On two occasions she entangled herself with a chair, at another point she stood on her head against a wall. Though Nagaoka has an expressive body, her vocabulary was neither particularly distinctive nor detailed. And her timing occasionally seemed plain awkward.

Ishide's *The Wounded Bird Which Is Picking Me*, however, swept through the modest performance space like a whirlwind. Ishide alternately moved like rustling silk and jerked like a fish on a line. At times he looked like an acrobat gone amok; toward the end he seemed to call out for Charlie Chaplin's spirit. Repetition became a theme that gradually built ever greater resonance: bowlegged cross-steps, pumping arms from a push-up position, a fiercely swiveling head while on all fours, and chest-beating until the skin turned and stayed red. As the carnival music faded, Ishide's body started to shiver and shake until it became a cacophony of silence, and then he walked over to the piano and pushed down on a single key. Ishide's work may not be traditional Butoh, but he works emblematically and within the tradition, a tradition that will keep on evolving as long as artists such as he tackle it. ❖

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Wed Mar 14  
10am  
Tickets:  
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### KATHARINE HANRAHAN Open Rehearsal

Coffee and free donuts at 8:30am. Pre-rehearsal talk at 9am. See below for program information.

Wed Mar 14  
8pm  
Thu Mar 15  
2pm

### All-Handel Program

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John Butt organ

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Sat Mar 17  
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Murray Perahia conductor and piano

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Works by Handel, J.S. Bach and Mozart.

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GREAT PERFORMERS SERIES

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Works by Debussy and Rachmaninoff

Sponsored by AirTouch Communications Foundation

Wed Apr 11  
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Coffee and free donuts at 8:30am. Pre-rehearsal talk at 9am. See below for program information.

Wed Apr 11  
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Thu Apr 12  
2pm

### Lawrence Foster and Evelyn Glennie

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Evelyn Glennie percussion

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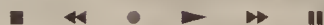
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## Luce

Thurs/8, Red Devil Lounge

Get your ears flushed, and the end result is that everything sounds so brand-new. The electric hum of the overhead fluorescents, the high-pitched whine of the computer terminal, the editor's voice — all the sounds are crisp and fresh, and just a little bit overwhelming. The point is, I felt that this new perspective — a second chance if you will — might be put to use in revisiting some bands I initially wrote off. Like Scrooge on Christmas morning, I had a chance to make amends.

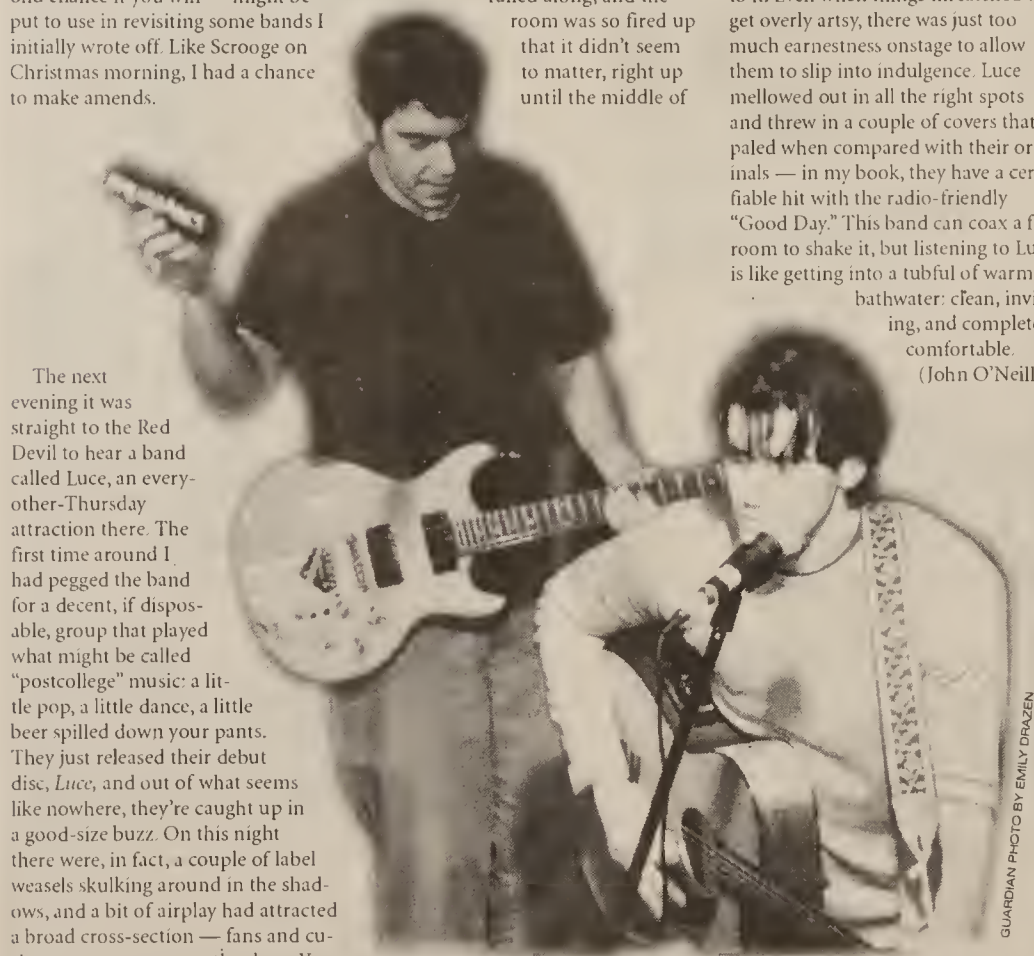
The next evening it was straight to the Red Devil to hear a band called Luce, an every-other-Thursday attraction there. The first time around I had pegged the band for a decent, if disposable, group that played what might be called "postcollege" music: a little pop, a little dance, a little beer spilled down your pants. They just released their debut disc, *Luce*, and out of what seems like nowhere, they're caught up in a good-size buzz. On this night there were, in fact, a couple of label weasels skulking around in the shadows, and a bit of airplay had attracted a broad cross-section — fans and curious newcomers — to the show. Yes,

there were still a bevy of absolute knockout gals and jock boys, but the scene was a whole lot less keg oriented than on my last visit.

Luce opened up with a sampled track loop running an intro before kicking in with a clean and neat little slice of Ben Folds-style pop called "Landslide." The guy working the boards had compressed the sound into a deep puddle of mud, but the boys made the best of it; they railed along, and the room was so fired up that it didn't seem to matter, right up until the middle of

the second tune, when (*Bay Guardian* employee) Brian Kroll's guitar was finally pushed into the mix.

Band namesake and singer Tom Luce is an impassioned regular Joe, and he led the band through a firm, sweet workout of tight but groovy pop, lowercase funk, and jam-tinged numbers. While all the tunes on the new disc are his, the band is nevertheless a democratic outfit. What's more, their music has an amazing honesty to it. Even when things threatened to get overly artsy, there was just too much earnestness onstage to allow them to slip into indulgence. Luce mellowed out in all the right spots and threw in a couple of covers that paled when compared with their originals — in my book, they have a certifiable hit with the radio-friendly "Good Day." This band can coax a full room to shake it, but listening to Luce is like getting into a tubful of warm bathwater: clean, inviting, and completely comfortable. (John O'Neill)



GUARDIAN PHOTO BY EMILY DRAZEN

Let there be Luce: Tom Luce on lead guitar (right), Brian Kroll on guitar and shaker, and the rest of the band lit up the Red Devil Lounge.

## Bullet Proof Space Travelers

*Built to Last* (Stray)

Bullet Proof Space Travelers could be called Briskly Paced Stereo Terrorists. On *Built to Last* the superstar DJ quartet — Eddie Def, Cue, Quest, and Marz — burst speakers with intermittent bass signals wrapped in hard-edged rhythms bled out of kick drums. Occasionally the group uses its much vaunted turntablist techniques to appease the scratch fanatics who sit by the amplifier transcribing *Built to Last* into scratch notation for future practice sessions. Mostly, though, Space Travelers lays its drum machine patterns on extra thick, driving home 16 tracks that are eerily similar to early-'80s electro, or primeval techno. Ironically, after more than a decade of classic break records, influential mix tapes, and underrated side projects (Quest's Live Human and Eddie Def's El Stew among them), this pioneering turntablist crew hasn't delivered a proper full-length debut; instead it offers a collection of headbanger beats for disciples of DJ Swamp to fingerbang to, along with a couple of raucous rap joints with fifth member and MC Eddie K. Those familiar with Eddie Def and Cue's recordings as DMT know what to expect. For the uninitiated, *Built to Last*'s song titles ("F%k-Wit-Yer-Brain," "Alkoholik Rimer," "Attack of the Killer Synth") should explain it all. (Mosi Reeves)

## The Papercuts

*Rejoicing Songs* (Cassingle USA)

This album might be called *Rejoicing Songs*, but it's not suited for celebration. Still, what do you expect from a songwriter and multi-instrumentalist who has found a kindred spirit in Owen Ashworth, a.k.a. Casiotone for the Painfully Alone? Jason Quever is the Papercuts, although on this endearing album — it sounds like it was constructed out of pale pieces of paper and blunt-edged scissors — he has collaborated with a number of friends (including Ashworth). Like their composer, the songs are shy, awkward, and filled with the innocence of a fourth-grade misfit. Quever tucks his whispery and boyish vocals under light layers of guitar, Casio, organ, and mostly canned beats, so you can't quite hear what he's trying not to say. On "Disassertiveness" we learn about his reluctance to admit hidden desires. "Gravity" is a song about carelessly spoken words, although we never learn what those words are, only that he very much wants to take them back. Quever often seems daunted by the laws of physics: on the brooding "Three Hundred and Sixty Degrees" he sings, "Broken things fall on me in the air every time you leave." But there's enough pop sophistication in Quever to keep his music from falling into a mope-rock pit. "Complicated Things" has a groovy lounge swing to it, and he dips a toe into the current wave of pop music by laying some turntable scratching and syncopated beats under his gentle Casio-made melodies. (Deborah Giattina)

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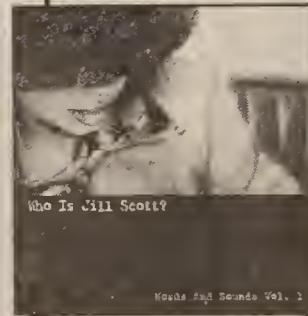
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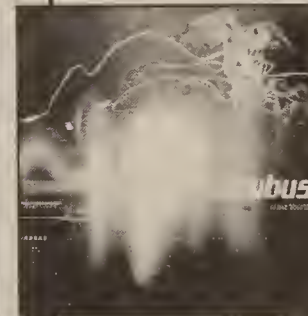
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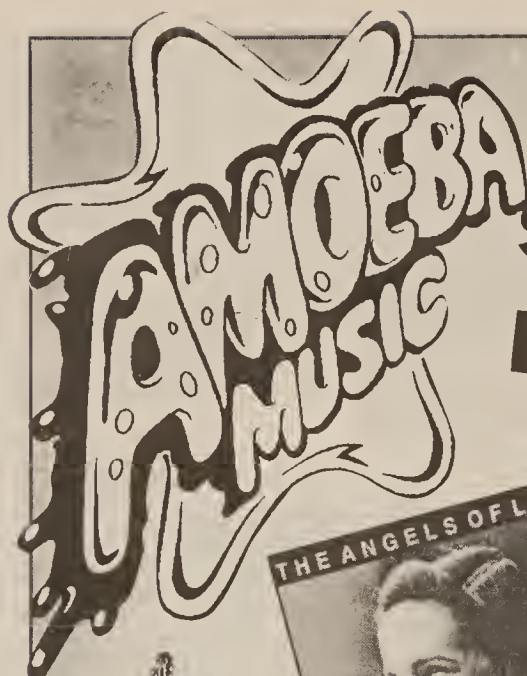
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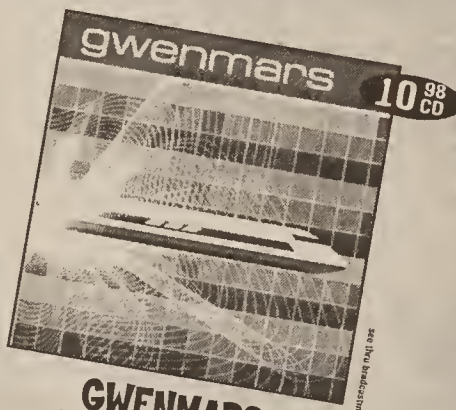




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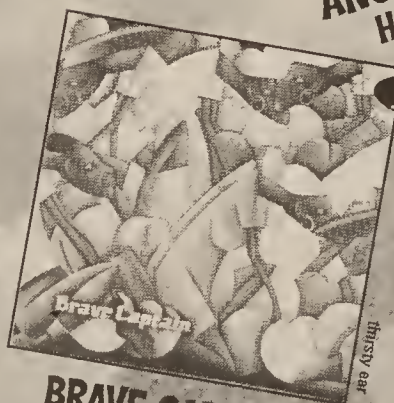
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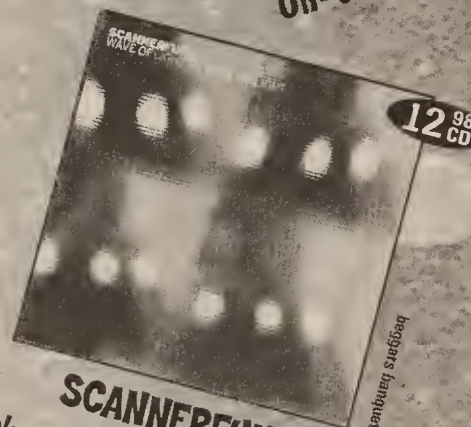
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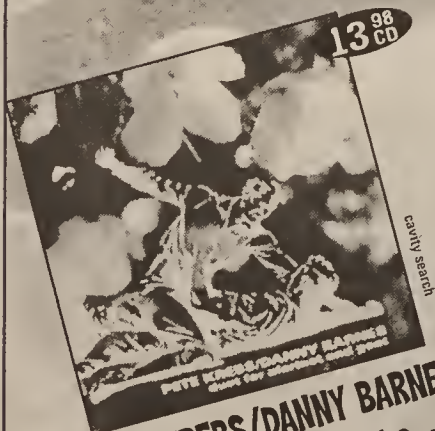
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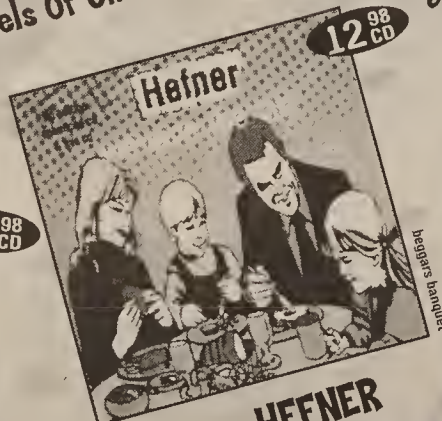
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## Less is more

If you grew up outside of a big city, you might remember when good music was hard to get. Anyone con- signed to a backwater adolescence and unwilling to be contented with a musical spectrum stretching weakly across Lionel Richie, Journey, and AC/DC had to be ready to work. I re- member scouring the classifieds in the back of *Spin* magazine, sending away for those xeroxed catalogs, and then waiting six to eight weeks for my Pixies and Bauhaus records to arrive. On school trips to nearby Toronto to see *The Phantom of the Opera*, I'd have to scheme to steal a few hours away for a quick trip to Young Street, where I'd spend U.S.\$25 — the fruit of gruesome hours spent dishing out Chinese fast-food slop to portly mall- goers — on a New Order import sin- gle or a Cure bootleg. At 13 I spent hours making out with a zitty, scrawny, spoiled, and vulgar boy in (unspoken) exchange for tickets and a ride to see the Sugarcubes and PIL in concert.

Back then I would have sold my soul for the endless banquet effort- lessly available on Napster or CDnow or Insound. But now that most of the time I can have any song I want streaming from my computer in sec- onds, it's impossible to cherish any of them in the way I once did. Rarity

and obscurity lose their meaning when it takes little more effort to get an Aislars Set/Fairways split single than it does to land the new Jennifer Lopez. Have you ever eaten at a buffet so vast it made you lose your appetite, the sushi looking absurd next to the guacamole and the smells all swirling together into a single stench of grease and salt? Sometimes the insane prolif- eration of music, the supersaturated soundscapes of our cities, feels simi- larly numbing. The endless variety paradoxically seems to eradicate uniqueness, to reduce everything to white noise.

Sometimes I need to purposefully constrict my options to let myself hear again. Just as travel lets you see things freshly, it also helps you hear them anew. Here in Vietnam it's even hard- er to find good music than it was in the dreary suburb where I grew up. Mostly one hears local imitations of the dregs of American pop, recycled dance beats beneath mawkish keening.

This means that when something wonderful starts playing, it feels al- most miraculous. There's a riverside seafood restaurant in the town of Hoi An that looks much like all of the cafés surrounding it, but the owner is a jazz buff, and as you eat your spring rolls, you're serenaded by Billie Holi- day and Louis Armstrong, sounding as sweet and rich as the thick, thick French-press coffee here. When jazz

plays in a café in San Francisco, one hardly notices it — Ella Fitzgerald's embracing exuberance unjustly re- duced to background noise — but when it plays here, it's like being served a gourmet meal after a three- day fast.

In the same town, a place so small there isn't a single movie theater or ATM, there's a glamorous bar called the Tam Tam on the top floor of an old tea factory. It's high ceilinged, bamboo colored, and decorated with vintage French airline posters. The waiters are impeccably groomed and imperious, and sitting there, you feel like Humphrey Bogart in *Across the Pacific*. The Tam Tam serves delicious sangria full of tropical fruit, but best of all it serves music: bossa nova, dub, hip-hop, and more.

On one visit the Senegalese-born French rapper MC Solaar played all night, rhyming over a Serge Gains- bourg sample on "Nouveau Western," the music wafting onto a balcony overlooking paper lanterns glowing in the Vietnamese night and making all the clichés about the global village seem utterly true. The Tam Tam brings home one of the oddest things about traveling: the way you subject yourself to deprivations and frustra- tions in part because when you finally find comfort, pleasure, and art, it all seems so much more entrancing than in the easy abundance of home. ❖

## sound effects

by tony green

## Goodnight, Irene

I used to think that I would like run- ning a record store. Now I'm pretty sure I was wrong. I recently was of- fered the chance — a place called Ye Olde Record Shoppe in Clearwater, Fla., a few miles north of my home. Sharing a ministrip with a conven- ience store-gas station, a pawn shop, and a deli, it's my favorite place to trade CDs and shop for vinyl. I like the prices, the selection, and the company — that would be Irene, the store's elderly, chain- smoking owner.

When Irene isn't talking about her ex-husband, her kids, or the high cost of living, she's carrying on about musicians: Libba Cotten, Bix Beider- becke, the Ventures, Chaka Khan. That kind of conversation is hard to come by anywhere, let alone in this part of the world, which is one reason I rarely spend less than half an hour in there. It's also why, I suspect, Irene joked about leaving the store to me when she passes away. She said I was the only person she knew who had enough knowledge to run the store. She wasn't serious, of course; I chalked the comment up to an im- pending bout of surgery. But then again, after being around Irene and

the store long enough, I can tell you I wouldn't want it.

A recent visit convinced me. I came in with a stack of CDs to sell back, and Irene told me that I'd have to settle for trade, since she didn't have any money to buy anything.

"I haven't sold anything," she said. Sidney Bechet was playing in the background. "Nothing all week." That puzzled me. I come to Irene's place not just because she gives me the best deal on used CDs but be- cause I always find something inter- esting on her shelves: Larry Coryell and the Eleventh House, Chick Corea, Dr. John, Donny Hathaway — sometimes for as little as a buck fifty.

Not everyone has my attitude, Irene said. First of all, they aren't looking for vinyl (one guy she knows gave away his entire collection — which included Mingus, the Beatles, and Merle Haggard — after transfer- ring it all to disc). More often than not, customers come in looking for *Beatles 1*, the greatest-hits package. Or Rod Stewart singing light pop, rather than his work with the Jeff Beck Group, Long John Baldry, or the Small Faces.

"I just don't understand why they just can't get out of those little cub- byholes they are in," she said, light- ing up. "They come in here and ask

if I have a song they heard on the radio. And when I say no, they just leave. They don't look around or browse or anything. They just want me to find them something that they have already heard a zillion times."

On one hand, that means there's more stuff on the shelves for me to buy. On the other, it means that the world is becoming more scary by the day, a place where people wait for the corporate entertainment com- plex to define reality for them rather than do it themselves. Maybe the in- ability to see the value in a pristine Arthur Blythe record isn't that big a deal. Then again, folks who think that commercial radio is fine and dandy often don't see anything par- ticularly wrong with a Rupert Murdoch-controlled news-media bloc and don't know what the impli- cations of that situation are. History has shown us what happens when large numbers of people stop think- ing critically about their environ- ment, or barter the ability to do so for a few designer cultural thrills.

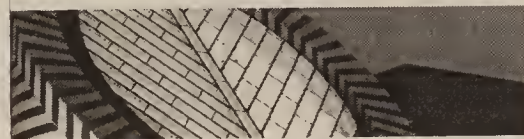
So now when Irene jokes with me about taking over her store, I laugh and politely decline. With customers like hers, I might just keep the front door locked all day and spend all my time reminding myself what kind of pleasure a little curiosity can bring. ❖

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**JONAH SHARP**  
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**THE SMART SET**  
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**ARTBOX**  
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**CURSIVE**  
3/24 Bottom of the Hill

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**NEKO CASE & HER**  
**BOYFRIENDS**  
3/26-27 Palace of Fine Arts

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**AVAIL**  
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3/28 Maritime Hall

**BOOKER T**  
3/28 Boom Boom Room

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3/29 Covered Wagon

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**COWBOY NATION**  
3/31 Cate Du Nord

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4/2 Bimbo's

**CREEPER LAGOON**  
4/2 The Fillmore

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4/3 The Fillmore

**MELANIE C**  
4/3 Bimbo's

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4/4 Bottom of the Hill

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**SWINGIN' UTTERS**  
**LARS FREDERIKSEN & THE**  
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05

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## Eddie Money

Track: Take Me Home Tonight

Genre: Rock &amp; Pop

Description: Live version of his '80s hit

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## Warren Zevon

Track: I Was in the House When the House Burned Down

Genre: Rock &amp; Pop

Description: Zevon's previous album was critically acclaimed in 2000

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07

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## Amon Tobin

Track: Sordid

Genre: Dance &amp; DJ

Description: A mixture of jungle, jazz and Brazilian music

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08

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## Trick Daddy

Track: Nann

Genre: Rap &amp; Hip-Hop

Description: Edited &amp; unedited versions of this hit are available

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09

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## John Scofield

Track: Blackout

Genre: Jazz

Description: Scofield is the top jazz guitarist in the business

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10

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## Dar Williams

Track: Starman

Genre: Folk

Description: One of America's most acclaimed singer/songwriters

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## Miguel Frasconi

*Song + Distance* (New Albion)

Bay Area composer and performer Miguel Frasconi first made a dent in the world of contemporary music when he cofounded the Glass Orchestra in Toronto in 1977. As a teenager he was inspired by Fred Hellerman of the Weavers, who, at a dinner party, rubbed the rim of a wine glass with a wet finger, setting the vessel to singing. Fascinated, even obsessed, the young Frasconi has been using glass as a medium ever since.

The Glass Orchestra, as you just might guess, used only objects made of glass to create its music. In addition to being rubbed, as with the edge of a wine goblet, glass can be struck, bowed, plucked, even broken, and otherwise manipulated to make a variety of intriguing and often gorgeous sounds.

On *Song + Distance*, "The Galapagos Gamelan" is an enchanting and lovely improvisation in which tuned glass vessels and objects are struck with mallets. Frasconi injects an element of whimsy and danger with the occasional sound of breaking glass. In the atmospheric "Waterborne" real and digital glass instruments are coupled with electronics and the exotic vocals of Eda Maxym (Trance Mission and Beasts of Paradise).

Frasconi writes for a wide array of other instruments, including elec-

tronic pioneer Don Buchla's Thunder, digital samplers, and conventional Western instruments, such as violin, tuba, guitar, and percussion, as well as less orthodox ones, including the accordion and toy piano. Frasconi also has a penchant for non-Western instruments; he plays the mbira (African thumb piano) on several pieces and writes for didgeridoo, frame drum, zither, and udu. The Spartan "Solo for Mbira" makes use of simple loops and patterns that are subjected to a process of gradual permutation, after the manner of early Steve Reich or Philip Glass, but uses a single mbira rather than four Farfisa organs or a choir of saxophones.

Guided by the spirit of Harry Partch and the inspiration of the non-Western tradition, minimalism, and experimentalism, Frasconi has carved out a satisfying niche for himself. *Song + Distance* is an interesting slice of his musical vision. (Dean Suzuki)

## Lonesome Brothers

*Swamptown Girl* (Captivating)

Massachusetts's Pioneer Valley is the proverbial east of nowhere and west of nothing, unless you want to count the horrid theme park in Agawam, Mass., or if you consider Hartford, Conn., a real city. In fact, only two good things have ever come out of the Valley: horny UMass coeds and Ray Mason.

A minor legend (all the best legends are unknown), Mason has been churning out an album a year for a decade (either on his own or, with writing partner Jim Armenti, as the fabulous Lonesome Brothers). And while fame has been selective and somewhat discrete (Cry Cry Cry and Cheri Knight have covered Mason tunes; there was an appearance on *Prairie Home Companion*; Steve Earle's guitarist thinks they're the balls), we'll take the Lonesomes over whatever alt-country up-

start you want to invoke.

Here the lads pour a perfect blend of rock, country, pop, and folk elements. There's wistful guitar jangle, sparse ballads, Neil Young-style barn burning, NRBC-style bar stomping, and fine storytelling — all the things you'd expect to find on a great album like this. But what makes the Lonesome Brothers so delicious (or so damn scary, depending on how you look at it) is the way the songs slip off the disc and nail themselves to your brainpan.

There's something to be said about honesty and translating to tape, and on *Swamptown Girl* the Brothers (augmented by engineer-utility player Jim Weeks) sound as spontaneous and effortless as a four-year-old uttering a cuss word in the middle of a dinner party. It's memorable and apt to leave you smiling. *Contact Captivating Music at (413) 268-7059.* (John O'Neill)

## Silver Scooter

*The Blue Law* (Peek-A-Boo)

As far as gimmicks go, Austin's Silver Scooter are gloriously run of the mill. Devoid of all the frills and fills that often bog down music by artists desperate to distinguish themselves from the indie rock riffraff, *The Blue Law* is so simple, so tried and true that you'll swear you've heard it a thousand times. And you have: not only do these Texas twentysomethings share calling cards with countless early-'90s alt-rockers, but they aren't even trying to subvert convention. They're perfecting it. And by opening the band's third long-player with "Goodbye" — a stellar track based on one of pop's biggest lyrical banalities — singer-guitarist Scott Garred immediately proves once again that music can be most satisfying when it's simplest.

Since their first 7-inch in 1996, Silver Scooter have used the standard three-minute pop song to overcome and understand both physical and emotional geography. On their previous albums — *The Other Palm Springs* and *Orleans Parish* — their good-guy rock mapped more spaces and places of the broken heart than is probably recommended for anyone lost without love. *The Blue Law* continues in the same direction, spanning the same big cities and sky countries with the same regret, loss, and confusion as before. And though the band have recently added a fourth member, they haven't changed their sound — think Superchunk, Galaxie 500 — so much as fine-tuned what they already knew.

Which, after five years of such a formula, would be quite been-there-done-that if Garred and company's earnest and honest romantic explorations weren't so consistently catchy. On paper Silver Scooter's all-too-typical guys-with-guitars description won't turn any heads — and maybe that's how it should be. The band simply let their songs speak for themselves. Which, in today's circles of show-offs, makes their unoriginality about as one-of-a-kind as it gets. (Jimmy Draper)

## Ella Fitzgerald

*Ken Burns Jazz* (Verve)

Ella Fitzgerald (1917–99) had a beautiful, clear, fluting voice, but she too often didn't seem to understand a song's beauty, contradictions, or surprises. She had wondrous intonation and diction, but employed many showboating distractions that amplified her disconnect from the material. Like Sarah Vaughan, she was a "vocalist" but not necessarily a singer — i.e., someone who delivers a song's heart on a platter. Vaughan was a musician who played voice; Fitzgerald was a singer who played musician. She started in the '30s as a teenage vocalist with the Chick Webb band — their "A-Tisket, A-Tasket," included on this collection, is synonymous with that union.

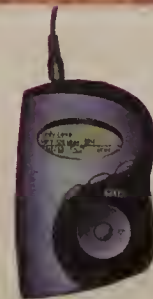
Her girlish vocal allure endured for decades; her divinity was firmed up in the late '50s with the Verve "songbook" collections, produced by maestro Norman Granz, that became successful commercial albums. From 1956 to 1964 she recorded LPs devoted to Harold

Arlen, Cole Porter, Johnny Mercer, the Gershwins, Jerome Kern, Rodgers and Hart, and Irving Berlin that were arranged by Billy May, Nelson Riddle, Paul Weston, Buddy Bregman, the same cats laying down cashmere carpets on which Ol' Blue Eyes would shape-shift from bobby-soxer lust god into Mr. Swinger of the Vegas casbah, and Nat "King" Cole, the '50s' first major jazz crossover artist. Fitzgerald was never cool or hot; her '50s masterworks are flawlessly neutral. Her celebrated scat singing gets strained in too many live and studio sessions assembly line-produced by Granz for the label Pablo. Her best works were always in relationship to other musicians who could jolt her into the lyrics' core. Her great debt for Louis Armstrong makes their sessions crackle with vitality and dialogue; her 1954 duo albums with pianist Ellis Larkins and 1973 duets with guitarist Joe Pass are even more intimate in their demand for immersion in the song's lyrics. (David Meltzer)

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# Tangled Web

It's a Monday, and here I am, e-clicking around the World Wide Mall. Today, so far, I've bought lipstick, four bars of French soap, and a bra. I'm broke, I know. But I haven't had time to go outside in several days. I'm procrastinating. Trying to finish up my thesis and a few assignments. And starting to feel like a greasy, cloistered troll. The Webvan guy's already come and dropped off some T.P., frozen enchiladas, and *People* magazine. Pathetic, I think. Sigh. Keep clicking.

I end up on [www.darkerthanblue.com](http://www.darkerthanblue.com), after nuking my con carne entrée. It's a British Web site on black music that I discovered a couple of weeks ago — nice layout, not-too-stupid writing. A little box pops up on the screen and plays an infectious Tin Pan Alley-type sample over a bumpin' beat. Then a squeaky-voiced, garbly-mouthed girl starts singing on top of it. The box says her name is Lina, and she's *fine*, a super-shiny, ingenue type with glossy red lips, sparkly mauve eye shadow, tight black booty pants. The blurb in the little box tells me she's the new hip thing. What the hell, I wonder. Why haven't I heard of Lina? I cover R&B, after all, and so what if I'm a housebound troll? I still like to know what's going on.

I click a link that leads me to Amazon.com U.K. I discover Lina's on Atlantic U.K.; her record, *Stranger on Earth*, isn't available in the United States. That's when I start seeing a whole bunch of R&B titles that aren't available in our beautiful land: the new MG4 disc, featuring a guest spot from N'Dea Davenport; a reissued, fantastically comprehensive two-CD anthology of highly underrated '70s soul singer Lamont Dozier, called *Going Back to My Roots*; the second record from Brit hip-hop-soul outfit Attica Blues that I've been hearing about; and about 15 more albums that I'm pissed as all hell I can't afford. So here I am, drooling through the film of dust on my computer screen at these dope-ass new imports and other hard-to-find reissues I can't get stateside — all with a little cursive L-looking thing next to the prices where the dollar sign's supposed to be.

Great. Sigh. Like I need *more* ways to spend money.

But who's this Lina chick? And oh *shit*, I love N'Dea. And Lamont. And Attica. Lemme just go check those exchange rates ... wait, first go check and see if you can find 'em on eBay ... no ... not there ... exchange rates ... pounds and dollars ... who gives a fuck? I want these albums, and I want them *now*. I need them. *Now*.

I buy 'em all, and I feel fine. Because there's a rule: you can't feel bad about buying music or books. They're like air or water: you need them to survive. And I should've known to look to the U.K. for some soul. Like Simon Reynolds says in his article about 2 step in this month's *Vibe*, the Brits have always had an "infatuation with all things black and American," looking to U.S. artists for soul injections, while the arbiters of mainstream American R&B (i.e., record execs who insist on calling it "R&B") are doing their damndest to erase *soul* from the equation entirely, giving us fakers like Sisqó (that modern-day Michael Jackson without the talent) and, of course, the easy-target boy bands. And it's fairly sad that "neo-soul" artists are already getting nostalgic for the early days, you know, like back in '97, because neo-crap singer Musiq Soulchild's debut *Ajuswanasing* (I Just Want to Sing) sounds an awful lot like D'Angelo's *Brown Sugar*. Except bad.

When the big old box from over the sea finally arrives, I tear into it Christmas morning-style, a voracious groove junkie waiting for her fix. I've showered and gone outside since placing my order, but I'm still spiritual malaise-ing pretty hard. Lina's OK, sort of like Erykah Badu but without the attitude, some interesting samples, nice production. MG4's good, with symphonic-like drum 'n' bass beats. N'Dea sounds fabulous. And Lamont's saucy and smooth, just like I knew he would be. I love him.

But Attica, well, Attica's the bomb. Especially this one track called "The Man." Number six. That shit is off the hook. Crazy thumping groove. Swelling bridge. The cheekiest sample in the world, one of James Cagney (I think) going, "That's the bad guy," over and over. I get tears in my eyes it's so dope. I'm so damned happy I take a shower and head out for the grocery store to see if the new issue of *People* has arrived. ❖

# t8ih!



**Saturday, March 17**

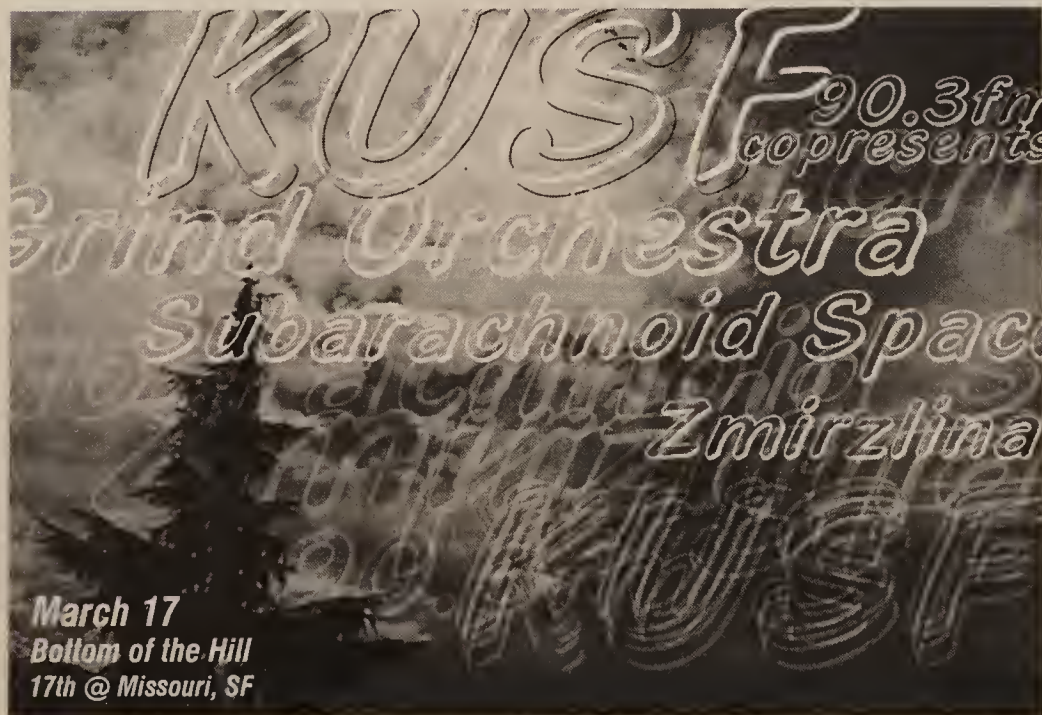
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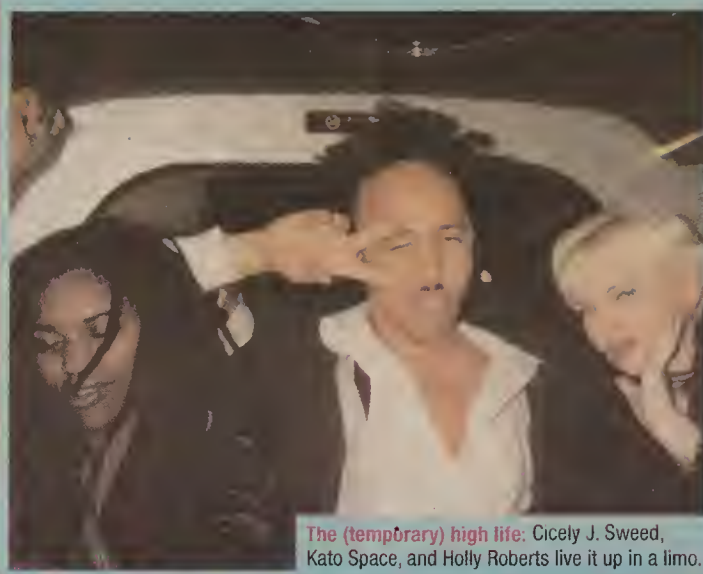
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## Long night's journey

*Searching for the beautiful people: we tried.*

Interview in a VIP line:

**Q:** How does one become a VIP?

**A:** The stingy-ass bouncers here will let you pay them off. If you have enough money, you can get into any line you want.

**Q:** You don't have to be attractive?

**A:** No. Even though I am.

### A taste of Honey

Ibiza Hotel in Oakland, Saturday, midnight: This is not a strip joint or a whorehouse, but the overheads are blood red, and the dance floor reeks of money and sex. Women with breasts as large and firm as bowling balls squeeze in between men with identically shaped biceps. Pumped, glossed lips open and close silently, sipping cocktails from clear plastic cups. Strips of brightly colored leather and synthetics cover tits, crotches, and asses; feet are spliced to heels sharp enough to puncture a baby's skull. Male torsos bulge in skintight shiny T-shirts or button-ups, and their muscled-up asses swell behind pleated slacks. Cheap commercial trance and tinny hard house pound, and cologne stagnates in the air. The DJ is nowhere in sight, and only a few people are dancing, but you get the sense that the crowd has plans to gyrate its hips. It's early, and everyone is too busy striking a pose, sizing up one another's hotness ... or notness.

The beautiful people. We have found them at last. We are not yet convinced by the high-minded hard

sell on the **Honey** Web site (h-vip.com): "Have you ever wondered what it would be like to be in the ultra-elite world of decadence and society? Well, a night at the infamous Honey Party will fulfill your curiosity. The Honey Party is the Mecca of glamour in the 21st century and the headquarters to the BPs (beautiful people)."

Looking back, the concept was dark: we'd get into VIP rooms at mainstream nightclubs, locate the so-called beautiful people, and have a few laughs — with a rented limo and a group of rowdy friends (Kato Space, DJ, singer, and promoter of Milk Shake, a new night at the Sno-Drift; *Bay Guardian* writer Sylvia W. Chan; Nitevibe.com's Holly Roberts; *Bay Guardian* online editor Cicely J. Sweed; photographer Farika; DJ Derek B; and *XLR8R* copublisher Arias Hung, who later confessed that "it would take a cataclysmic change in my life to free me of the agony I experienced in the VIPs Saturday night").

What seemed like an easy laugh at a simple target, turned out to be a social experiment of the basest, shallowest kind — the kind that backfires profoundly and sends you into a severe depression. Yet we knew what we might find, and few expectations were left unmet. Most of the VIP rooms and cheesy megaclub parties were bland, coarsely sexualized simulacra of cool propped up by a wounded food chain of allegedly "beautiful people": a few porn stars (or their

physical equivalents), some strippers (or just hard, sad-looking girls in spandex with fake boobs), guys who pay, and Jenny Jones—guest look-alikes who strove in vain to seem like porn stars. VIP, I came to realize, is an acronym for Very Inbred Punters (with cash).

But back to Honey: The most knifed and tanned sit atop the (velvet) roped-off stage, which is spotlighted to show off the better-looking people and older, cash-money guys in cravats. This is the ultra-VIP area, and like downstairs, the only conversation is an interplay of dilated eyeballs, licked-on lips, smeared sweat, and unchaste smiles: You want me? Yeah? Who the fuck are you, and what can you do for me tonight?

A few blasé, punk rock—styled model boys perch on top of a speaker, observing the less attractive from above. Their agency sent them here, they tell us. Tonight's rumored guests — Winona Ryder, Ben Affleck, and Pamela Anderson — have not yet arrived, but we've only been here 15 minutes, and we no longer care; it's tough to mingle with the "ultra-elite world of decadence and society."

Farika, is hiding in a panic near the exit. "She can't take it anymore," her friend Derek says. The rest of the gang looks confused and miserable. A woman in a gold lamé skirt that barely covers the front of her g-string squashes my toe with a stiletto heel. "Fuck it," I snarl. "Let's get the hell out of here now."

We call Antoine, our cool, no-questions-asked driver. "Please come get us now!" A white stretch limo pulls up; we pile in. I slip in a CD, and Adonis's sinister house funk "No Way Back" pumps full blast through the system. It's the first good music we've heard tonight. We break out the whiskey, the Southern Comfort, the grass, and exhale and relax, although for some reason we exit the freeway and veer toward San Leandro. Something feels shady.

"Excuse me, but where are we going?" I ask my companions. Only one of us knows — and it isn't Antoine. We're a long way from the VIP room at **Release**, our next stop, and I recall what Antoine told us two hours earlier, when he picked us up. "You can't smoke cigarettes in here. Aside from that, I don't give a damn what you do."

"There he is!" screams a member of our crew. I see. The car stops on an unlit street, and a long, skinny white man in mirrored sunglasses hops in. "Hey guys," he nods. We cruise back onto the freeway and across the bridge, singing loudly: "Too far gone, ain't no way back. Too far gone, ain't no way back ..."

### Release us

The limo was Kato's idea. He's an old-school club kid with a ton of stamina and a penchant for trouble — I knew he'd be perfect for the evening. When he introduced the limo idea, I scoffed but immediately

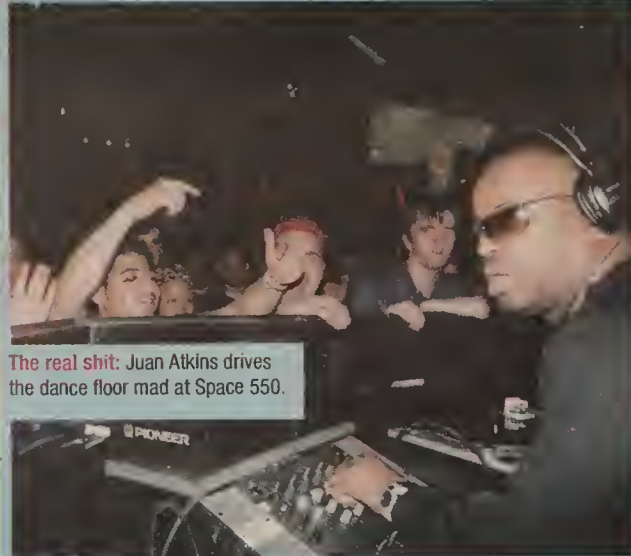
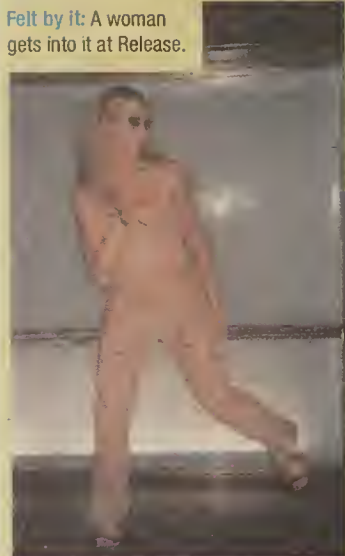
caved in. After all, if you're going for cheese, you have to go all the way. So Julie Sweet at Bay Limousine hooked us up with the ultimate prom-night fantasy: a white tinted stretch loaded with booze, ice, leather seats, Las Vegas lights, TVs, and a sound system that would put most nightclubs to shame. The limo, it turned out, was the highlight of the night.

But it sucks ass when you have to get out of one in public. "Oh, please!" gripes someone waiting in line in front of Ten 15 Folsom. "They think they're all that!" And then, "How fucking corny!" Karma, karma, I mutter to myself, praying I don't see anyone I know. We cringe but keep our chins just barely up as we skid into the VIP line, collect our VIP wristbands, and then skip like giddy eight-year-olds up the VIP side stairs. Still, we don't exactly feel special.

"Release is the hippest place in town!" Sylvia screams, expressing our collective relief to be inside the enormous familiar enclave. Compared with Honey and the other VIPs we have visited, Release is pure heaven. No signs of the sex biz, the dance floor is kind of bumping, and you don't get the sense that anyone here has delusions of fame or high-porn status. Frankie Boissy spins garage while some blond girls in cowboy hats and sunglasses perform high kicks near the bar. Aside from the low-rent Rockettes, the crowd is laid back, stylish, and well behaved.



**Felt by it:** A woman gets into it at Release.



**The real shit:** Juan Atkins drives the dance floor mad at Space 550.

**High-class retch-ld:** A limo passenger empties her guts into a champagne bucket.



# ney into day

*By Amanda Nowinski*

The Release VIP lounge is what it is and has remained true to its antisnob roots for nearly a decade. Martel and Nabel, its promoters, are the local creators of this mostly straight formula, along with Dave Dean, former owner of the Sound Factory and king of that club's long-gone VIP. Back in the day, before the club scene turned more mainstream than a multiplex shopping mall, the Release and Sound Factory VIPs were regular weekend after-hours hangouts: you never had to be a call girl or a wallet to walk in. The music was always good — Polywog, in fact, was the resident DJ in the Sound Factory VIP — and the dance floor was filled with die-hard clubbers and, of course, a lot of tricked-out gals, the universal VIP recipe.

These days, however, the Release VIP plan has expanded to a growing number of scene-before-music club nights, where promoters take the Martel and Nabel equation and transform it into a banal display of Ross Dress for Less glamour and unwarranted prestige. Drippy house music is always the soundtrack, and huge titty implants are at the core. And unlike the Warhol and Bianca Jagger Studio 54 days, here there's no one more notable than the guy with the dopest E.

Interview in a VIP line:

**Q:** How do people get to be VIPs?

**A:** [They do] whatever they can. You come to the club a lot and give yourself to the security.

**Q:** That's all? You don't have to be good looking?

**A:** No, no. Bottom line is, you take care of them, they take care of you.

## Spooked

We leave Release within the hour and jump back into the car. Standing at our door, Antoine asks, "Is this yours?" He holds up a voodoo doll attached to a large wooden crucifix. A letter is tied around it. We all scream, and Antoine shuts our door, runs around to the driver's side, and gets in.

"Did you read it?" we ask him.

"Hell no," Antoine says, gunning away from Ten 15. "I looked at it, and then it gave me the heebie-jeebies, so I tossed it the hell away."

We feel uneasy. Karma — our payback for slumming with the VIPs — is catching up to us quickly. A hard rain beats down, drum 'n' bass is crunching the speakers, and we are forced to defy Antoine's rules. We roll down the windows and light up.

This is a mistake. We have forgotten that white stretch limos incite hostility within the cynical hearts of San Franciscans.

We are stopped at a red light, on yet another "mysterious" detour. Art is chatting on his cell, making an arrangement of some sort. "Look at that guy on the cell phone!" laughs a drunk yuppie on the corner of Union and Fillmore Streets. A yuppie in Dockers and a Gap cap thinking we're cheezy! "Wow, he's so cool, with

the window down, riding in a white limo. Oh, yeah, he's so fucking cool."

We zoom on. No one utters word. Life as a VIP can leave a person despondent.

Next we head to the **San Francisco Operations and ESDJCO party at Space 550**, our final destination. This would be the little bit of sugar for the trials of the night: two of our heroes, Detroit techno originators Juan Atkins and Derrick May, are spinning until 6 a.m. It promises to be heaven and then some, a perfect end to our night of despair. Here we will close our eyes, escape into our souls, and dance.

## Moted

We pull up to 550 — without an exit strategy — and mortification returns. "Get out of the car on the opposite end, so no one sees us," instructs Holly, a ballsy blond. The line outside is short, but everyone in the smoking area turns to check out our gigantic sleaze machine. I want to die.

And this is before we have to confront the whole fashion drama. We have dressed full-on, junked-out groupie to match our white stretch. Holly is in an '80s gold lamé wraparound dress, Kato is wearing a white jumpsuit and matching bathrobe, Sylvia has on skintight polyester Cheech and Chong pants, and I'm in a see-through '70s silver-and-burgundy-striped lamé dress with the sleeves ripped off.

Inside the VIPs, we felt punk rock — cool and detached, edgy and in the know — in our thrift store goods.

But my, how things change when we enter 550. May is playing it hard, and the crowd is ecstatic, practically leaping in the air. For the first time tonight, music is the focus, and it doesn't matter what anybody looks like, and no one gives a shit who you are. Nerdy techno guys put their fists in the air, girles in big pants scream. Energy is on constant climax, and I start to get down. Yes, I'm getting down, or so I think I am, when I start to feel strange. I'm surrounded by guys in dark T-shirts, dark pants, nondescript, non-VIP cheese gear. Paranoia grips me like never before. The straggly Capp Street hooker look was clever inside the VIP rooms. Here, however, I feel horribly misunderstood.

To make it worse, the one cheeseball in the building keeps coming up to me, tapping me on the shoulder, and grinning, as if to say, "Hey, you're my peeps." I ignore him the first few times, but after the third tapping I freak the fuck out. I must leave.

Farika is having the time of her life snapping shots of Atkins and May, so we leave her behind. The rest of us run outside, jump into the limo, and disappear into the night.

## One night earlier

I'm at the **Galaxy** to catch Kevin Koga's set. In the bathroom I note a black poster tacked to the wall that reads in small white print: Birth, School, Acid House, Death. That's it. It's a flyer for the new DIY party, the antithesis of VIP. My mind wanders

to the black rubber curtains at the Endup, broke trannies taking BART to the Sunday T-Dance, filthy warehouse floors at 8 a.m., hard jungle in the smoky basement of a bar. And to one long-ago full-moon rave on the beach, where — all E'd up — I danced to Barbara Tucker's "Beautiful People." I'm thinking that everyone around me is divine.

Beyond the world of VIPs and wanna-be VIPS, the music is the center of gravity, pulling strangers together and holding them there. You can look anyway you want to look, and you don't have to be loaded with cash to get there. All a club needs is a good DJ, and you don't need anything at all, except — if you're too young — a good fake ID. ♦

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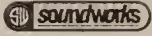
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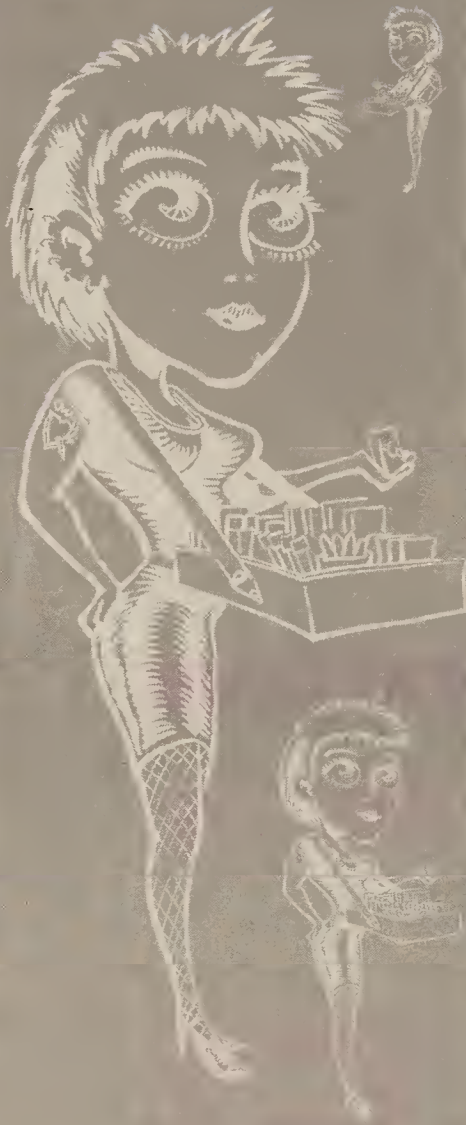
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# Bars & Clubs



GUARDIAN ILLUSTRATION BY SHANNON WHEELER

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## Cigarette girl!

Nightlife through the eyes of a Puff.

By Amanda Scotese

Dear Potential Employer, I am currently exploring my sales possibilities as a Peachy Puff, even though I am an aspiring journalist with a college degree. Being a Peachy Puff is a high-energy sales position that involves vending candy, cigarettes, and plastic junk to inebriated people in bars and clubs. Lugging around a heavy tray, hung from a strap around my neck, and convincing people to buy my wonderful crap has improved my interpersonal skills, and as you can see by this letter, it has also refined my ability to bullshit in a plethora of situations.

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to be energetic, friendly, and flirtatious with everyone we see in order to make good money. That is, if we want to make enough money to feel like we're earning an actual salary. Most Puffs have full-time day jobs, too.

As a recent college grad, I'm supposed to be finding a real job, but I seem to have secured its antithesis instead. You can recognize a real job just by checking whether employees know how much their paychecks will be. Such is not the case with Puffing. As a Puff, my income depends wholly on how sexy I dress, the weather, and how many cheap or generous people I encounter in a night. A real job gives benefits, health care, and a 401(k) plan; Peachy's Puffs gives

Continued on page 10

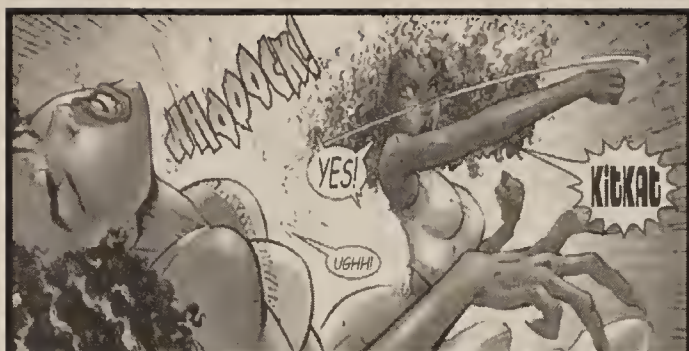
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## Bars & Clubs

### Peachy Puffs

From page 9

discounts on two purchases a night and a \$5 bonus if you sell more than \$200 worth of merchandise. A real job is from nine to five, when white-collar workers sit in front of their computers and slave away on projects. Puffing, on the other hand, takes place during a time of day in which most people sleep or slush down alcohol in hopes of relieving daytime stresses.

Another aspect of a real job is that it includes a space that an employee can call his or her own, be it a cubicle, office, or entire building. Puffs have no space. We go to the customers rather than the other way around. "It's a reversal," Peachy's Puffs co-owner Russell Golub pointed out. In my opinion, this reversal is the oddest aspect of Peachy Puffing. I walk into other people's personal spaces and private lives.

On my first night out as a Puff, my driver dropped me off at Decibel, formerly the Manhattan Lounge. However, I did not know at the time that the first Saturday of the month at Decibel gets rather risqué, because only couples and women are granted admission. When I walked in, I was shocked by a woman who had the wholesome smile of a suburban mom but wore a stretch lace dress with nothing underneath. I instantly wondered, "Does she dress like that all the time, or is it suit by day, slut by night?" Was I seeing a nine-to-five's alter ego — the real woman behind the real job?

The club was speckled with scantily clothed women, but I wasn't truly shocked until I wandered into the VIP room. Four half-clothed bodies were entangled and twisting in the pleasure of some hard-core making out. Though people were dancing just as they were in the main room, I instantly felt uncomfortable, as if I had suddenly stepped into the role of voyeur. Wandering into the private space of these exhibitionist individuals felt obtrusive and perverted, while at the same time it was strangely fascinating because I got to see people's true desires, not the ones that they portray in a nine-to-five world. I had wandered into a hidden corner of the reality of San Francisco nightlife.

After offering some non-making-out patrons some of my wares, I saw the exhibitionists again. My shock had worn off somewhat by then, and I laughed at the idea of tapping one on the shoulder and seeing his surprise as I shoved some Tic Tacs in his face.

I get more doses of raw reality when men misinterpret my innocent intentions. Just because I assertively poke my tray into

their personal spaces, they confuse my friendliness with fantasy, as if I'm talking to them for reasons that go beyond my need to sell trinkets.

"Hey, how 'bout some candy?" I smile as I shake a Snickers bar at a drunk yuppie.

"What's your name?" he asks with a sleazy smirk.

"Eh, Gertrude, but the candy is named Snickers," I sarcastically respond, but I smile big so that he doesn't catch my annoyance.

"I can tell you what I really want!" he yells, as he looks me up and down. His buddies guffaw and raise their empty glasses high, an ex-fratboy sign of approval. I've heard that line and seen that response numerous times.

As a Puff, I've become immune to stupid pickup lines. I'm rough and tough because I'm a Peachy Puff, so I play dumb.

"Hmm, I wonder what you really want," I ponder. "Maybe ... peanuts!" I shove the bag into his breast pocket, adding, "That will be two dollars, please." Then I wink flirtatiously. Unfortunately, flirting probably aids his stupid fantasy but also helps my chances of squeezing a fat tip out of his fat wallet. As if on cue, he says, "The rest is for you," and places a \$5 bill in my hand. So I made my money with a basic understanding of psychology: sex sells.

Though I may have picked up on the basics of fratboy language in college, college never taught me that flirting makes money. On most occasions, when I interrupt people's conversations by pushing myself into their space, they are friendly and understand that selling cigarettes and candy really shouldn't have a sexual connotation. In these cases I don't feel uncomfortable, like I did with the lip-locked lovers, and I don't feel like I've been made into some yuppie's sex fantasy.

In fact, the majority of my job involves mundane sales with friendly customers. The San Francisco bar scene is full of generous people who understand that the convenience Puffs deliver requires a higher price than a corner store. With these sorts of patrons I could actually back up my claim that Peachy Puffing "has improved my interpersonal skills" in a way that will probably help me in the real world.

I don't have a real job yet, but the raw reality of Peachy Puffing must be more true to life than the isolation of sitting in front of a computer all day. I may not be using the education that I absorbed from hours of studying, but Peachy Puffing teaches me about how people interact, entertain themselves, and spend their money. So (tap, tap), how about some Tic Tacs? ♦



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## Bars & Clubs



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## Gambler's paradise

*Drinking at the racetrack.*

*By Justine Sharrock*

**M**aybe it comes from reading too much Bukowski, but I find something strangely romantic in the sleazy and trashy atmosphere of the horse races. Granted, I have never lost more than a few bucks, so the races don't spell imminent doom in my mind. But there is something alluring about the chaos, the fast-paced commentary following the horses around the track, and the down-and-out crowd and their attitude that getting blotto in public during the day is the height of normalcy.

Drinking at bars can get monotonous, not to mention expensive. I was looking for somewhere that maintained the low-down attitude of my local dive but was a little more entertaining — somewhere I could get drunk with the local riffraff and be pleasantly entertained. So I headed down to the track at **Golden Gate Fields** (1100 Eastshore Hwy., Albany. 510-559-7300, [www.goldengatefields.com](http://www.goldengatefields.com); live racing Nov. 15–April 1).

After picking up a program and a form at the gate, I tried to scope out the place. It was filled with people — mostly old men — lining up to make bets, studying forms,

smoking cigarettes, taking notes, watching TV simulcasts, and generally milling around. Two old men had set up a game of cards, providing additional gambling in the interim. The floors were littered with the white scraps of lost bets. I figured it would look far too desperate to rummage through them for a possible discarded winning ticket.

There was a general seediness that spoke to me: I almost felt at home. But it was clear that I was not a regular. This scene belonged to a crowd of insiders, serious old-school bettors. Betting is an older man's game and, for some, a way to make some serious money.

When I went to place my bet, I bypassed the computerized automatic betting machines and went for the guy taking bets behind the counter. I was seduced by the romance of telling him my wager, imagining myself as some sort of Paul Newman type. I sauntered up to the window and said, "\$2 on Lucky Strike," only to be reprimanded for not knowing the first thing about track speak. As it turns out, you're supposed to use numbers to refer to the horse, the race, the track, and the amount, in an order I promptly forgot.

I was determined not to let my amateurish gambling hinder my fun. I grabbed a whiskey seven, headed down to the bleachers, settled into the sunshine, and tried to make some sense out of the form (or was it the program?).

I was lucky enough to win on the first race I watched. I considered this proof that I had the whole thing mastered and was a natural-born winner with luck on my side. By the time my friends showed up, I was already a winning pro. The following six losses did nothing to hinder my enthusiasm. Neither did the whiskey sevens.

I met up with a crew of other novices, all equally out of place in their punk rock garb and determination to get drunk. One friend went so far as to get himself stuck in the upper level of seats, unable to find the stairs. We all devised plans for how to place our bets. Betting on the amateur level of a few bucks a race gives you the beautiful advantage of being able to experiment with strategies. A loss of two or three bucks, maybe five when you're feeling lucky, can't weigh too heavily. It's about equal to a drink in price, but it provides far more entertainment. We aren't exactly talking the mortgage or the kids' college fund here.

We all became convinced we had cracked the code for how to win big. Some were betting on the jockeys, bringing the human element into play. Knowing your jockeys can give you greater insight into the race. How does one come across this information, other than through years of dedication? I don't know. Eavesdropping? One girl made use of the more obvious information at hand, betting based on the fashion choices of the jockeys. Snazzy leg warmers caught her eye. Personally, I went for the favorites, deciding to play it safe that day.

I read the basic descriptions in the form and program, written in plain English, and not the rows of numbers that meant fuck-all to me. This meant my bets weren't exactly high paying, but my horses did place. One friend took the exact opposite strategy: he figured he'd bet on the least likely to win, which, in the event of a freak occurrence, would pay off mightily. A couple of girls were betting based on the name alone. Thus their money went on horses such as *Porno Ride* or *Estranged Gambler*. Although we all thought we had figured out the best system, none of us really won very much. We all came out pretty much the same: a few bucks down and fairly buzzed.

The half-hour interim between races gave me just enough time to down some beer and get confused again over the race form, then straightened out. More important, it gave me a chance to get caught



up in the contagious excitement of the other bettors.

The racetrack is the ultimate in people-watching venues. It's a place of extremes; the fully down-and-out and the tackily hoity-toity. I witnessed a woman so drunk she stumbled into the wall while aiming for the bathroom door, and minutes later I saw a man cash out with a fistful of large bills. There are kids checking out the horses, jockeys getting weighed like hams, and frenzied crowds howling at the horses. People lose all self-control at the possibility of an extreme win or loss.

"Merry Christmas!" one man shouted continually, excited at the prospect of his horse winning. Where else do you get that kind of spontaneous joy? OK, so my excitement didn't quite reach his level, but sometimes living vicariously is allowed. Combine this with free-flowing beer, and you have truly entertaining mayhem. Sometimes being around people who are extremely drunk is far better than being so yourself.

Besides people like our Christmas-cheer well-wisher, there was the constant background noise of the announcer. His deep voice resembled an auctioneer's in style and pace but had an element of mania that no auction can induce. The commentary continued in between the live races, providing a soundtrack far speedier and edgier than any techno music. Even if you aren't betting on the races simulcast from elsewhere, the fevered atmosphere doesn't lose its strength.

So, for some cheap, sleazy alternative entertainment, the racetrack measures up. It's best not to look at the outing as a moneymaking scheme. This isn't your attitude any other time out on the town, so don't get bent out of shape if you drop some dough at the track. If you are a true miser, bring along a hip flask to complete your hard-core old-man gambler image (just make sure they don't find you sipping on the sly). If you get too serious about making money, you could end up in Gamblers Anonymous or even just stressed out. But I will admit that a win, even a small one, made me feel like the king of the track.

Things only get better in April, when **Bay Meadows** (2600 S. Delaware, San Mateo. 650-574-RACE, [www.baymeadows.com](http://www.baymeadows.com); live racing April 4-June 17) opens for live races. Bay Meadows is open nights and has \$2 beers on Fridays, causing the track to be more packed and the crowd more crazed. ♦

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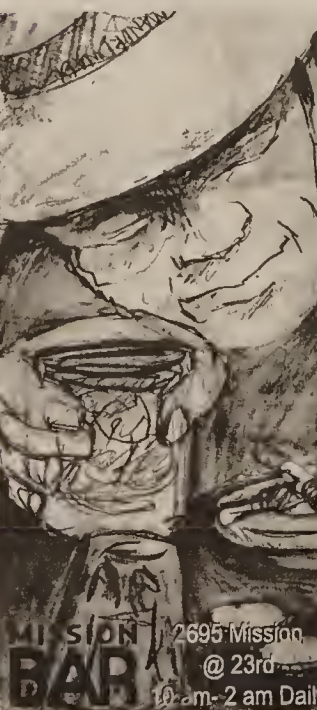
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## Bars & Clubs



## Unleashed in the East

*Gettin' down in Mr. Brown's Oaktown.*  
*By Steve Robles*

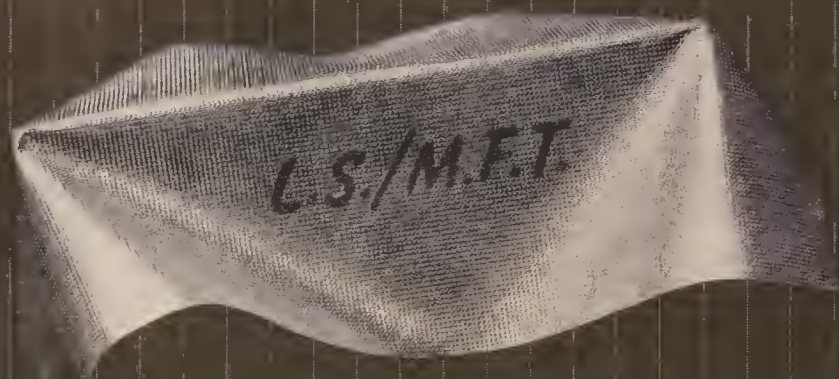
It's amazing how romantic the East Bay has become in recent months. Quite a few people I know are considering chucking San Francisco, *Green Acres* style,

and heading out to the Land That Gentry Forgot — or rather, the Land That Gentry Rediscovered. Now, you and me both know that this is mostly due to the fact

that a wee bit of the gloss has been stripped off San Francisco's sheen since the big bubble burst. It's nothing short of a dot-com

*Continued on page 16*



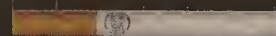


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## Bars & Clubs

### East Bay

From page 14

killing field now, with the careers of Internet project managers strewn across the bloody field of Briazzes, and landlords circling like carrion fowl in search of anything left with a salary. It's fuckin' ugly.

"Why the hell would I shell out \$1,500 for a shitty studio in the Richmond or the Mission when I can spend less and live in a nice place in Lake Merritt or Piedmont?" one friend asked. "Just so I can say, 'I live in the city?' Fuck that."

But if you make the move to the East Bay, you'll still wanna take advantage of the city's nightlife, right? Wrong.

Over the past year East Bay nightlife has really taken off. For instance, there're plenty of places to get yer drink on that don't require you to take the transbay tube into raggedy old S.F. And to prove it, I, um ... rode BART across the bay to check it out. Yes, I see the irony involved, so don't bother sending me rude e-mail about it.

### Round one

It was an awfully warm Tuesday night, a perfect night to stumble around in search of hip drinkin' joints. It took me about three hours to hail a cab from the 12th Street BART station, but soon I was headed to Lake Merritt to check out the cool little strip of Grand Avenue that's host to a handful of bars.

First on the list was **Kingman's Lucky Lounge**. When I entered the joint, my initial thought was, "How yuppie would this bar be if it were in North Beach?" It was stylish and colorful (bathed in red), with sofas and coffee tables in place of the usual stool setup.

The main difference from a typical S.F. bar was the crowd. It was far more culturally diverse. I have to admit, there're just too many goddamn white people in the city. Every time I'm in, say, the Sno-Drift or whatever, I feel like someone's gonna bust out the Aryan Brotherhood flag and a Mexican-sniffing dog named Bane will come out and chew my nuts off.

So I immediately felt comfortable at the bar, where I chatted a bit with Michael, a regular at Kingman's.

"It's a really cool place, very chill," Michael said. "I'm in here all the time, just, you know, to chill out and have a drink."

The bar was fairly hoppin' for a Tuesday night, so I asked Michael what the usual turnout was.

"This is about right for a week-night," he said, "but on the weekends it's fuckin' packed in here."

Byron, the bartender, interrupted to hand Michael a very shiny cocktail. "What the hell is that?" I asked, my foofy-drink-o-meter twitching.

"Just about every sweet thing in the bar," Byron said, grinning. "It's the first time I've made it, so Michael's kind of a guinea pig ..."

"Well, he seems to have survived," I said. "So how 'bout one for me?" Soon I fell victim to Byron's orange blossom, sugary but with quite a kick. Yum. Byron leaned conspiratorially across the bar and asked if I really liked sweet drinks.

"The foofier the better!" I cried. Byron returned with something that was kind of blue. "This is one of mine. It's called a Damaetas. I named it after a Lord Byron poem," he said almost sheepishly. The drink was every bit as sublime and pretentious as the reference. Perfect! I had three more, thanked Byron, and went on my merry way.

Just across the street from Kingman's is the **Alley**. A mainstay since 1950, the Alley is the kind of bar you could imagine Archie Bunker hanging out in. One end is an old-time piano bar, with an old-timer playing old-time tunes and more old-timers passing the mic and doing O.G. karaoke. Except they actually have to remember the words.

Meanwhile, on the other end of the bar, bartender Jackie watches *Jerry Springer*. Behind her rests a sign that reads, "Old fishermen never die, they just can't raise their rod." It reminds me of an old pawnshop. Fucking classic.

I ask Jackie for a Stoli Oranj screwdriver, and she looks at me like I just ordered in the lost tongue of the druids. "Screwdriver," I said. By this time I'm fairly wobbly, and the night is getting late, so I bail.

I had planned to check out the weekly club **Mad Hatter**, but fate had other ideas. As I struggled to hail a cab (this is where the city still has the East Bay beat), one drives right past me, nearly running over my foot.

"Thanks a lot, you prick!" I yelled drunkenly. The cab crossed the street and stopped. Like an idiot, I walked over thinking I was gonna get a ride. Wrong. The cabbie ran up to me, pissed off as all hell. "Why don't you say that racist remark to my face, asshole?!" he screamed.

I realize foggily that the guy is Asian. I try to cut through the haze of my inebriation to tell him that I would never insult somebody on the basis of their ethnic heritage, that I deemed him a prick based on his action, and that I furthermore considered the

Continued on page 19



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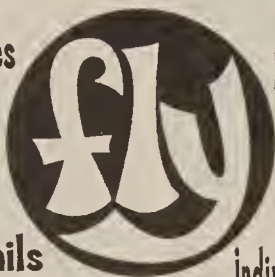
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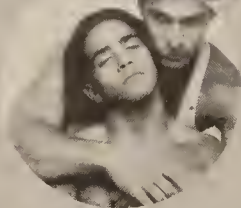


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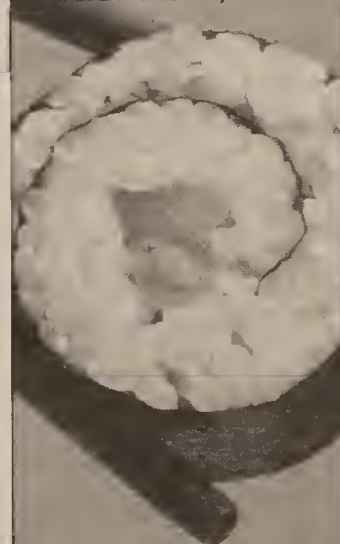


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# Bars & Clubs

## East Bay

From page 16

term "prick" to be racially inert. He wasn't buying it, though. All of a sudden, I was not feeling the joys of cultural diversity.

"I'm gonna knock your fucking teeth out!" he shouted.

I tried to tell him that that probably wouldn't be good for his taxi career. He was unimpressed.

Finally, I tired of being falsely accused, and the drunken beast reared its ugly head. "You know what?" I spat. "I don't really give a fuck what you think! You talk a big game, can you back it up?"

"That's it!" he screamed. "You're going down!" I was unimpressed. Besides the natural invulnerability of the alcoholic, I had about a good 80 pounds on my side. But the brawl was not to be. Like a guardian angel from above, a homeless guy in a white down jacket with bad Michael Jackson hair swooped down from the heavens and pulled us apart at mid-collision.

"You guys don't wanna do this!" the angel lisped.

Just then a cop car ambled down Grand, and we were convinced the homeless guy was right.

## Round two

Despite the ugliness of that evening, I was determined to complete my mission in the East Bay. Once again I hopped the train, this time to check out the far more accessible (in terms of public transportation) **Radio**, just a block away from the 12th Street BART station. You could walk right past Radio and not even know it. The red-brick facade is super low-key, but my booze radar didn't fail me. Like Kingman's, this place kinda struck me as the sort of bar you'd see littered with dot-commers, but unlike at Kingman's, here the clientele lived up to my impression.

I asked Tilden, the dreadlocked bartender, if he had a specialty.

"Key lime pie," he said mysteriously.

Ack. I had just had a lime drink at Zodiac in the city, and I could barely finish it. Lime drinks always remind me of when I was a kid and used to drink bullfrogs (vodka and frozen lime juice blended together) while doing quarters. Ewww...

Instead I opted for a screwdriver, while my friend Red slurped down a Bombay Sapphire gin 'n' tonic. Radio was a cool enough bar, and the drinks were pretty good, but the tunes left something to be desired, so we took off.

Red remembered the **Ruby Room**, so we lit up a bowl and drove the four blocks to the bar. Red and I are both recovering from Bitter Single Syndrome and had agreed to say not a word about our predicaments. So we

stared at each other and said nothing. Meanwhile, we had mixed feelings about the bar. Definitely a nice space — plenty of room to lung out, and dark, which is always an endearing quality as far as I'm concerned. But the crowd ...

I'm not sure if we went on an off night, but it definitely had a I-could-take-one-of-these-drunken-tweaker-babes-home feel. Not that there's anything wrong with that. I just didn't have the resources to clinch the deal (car, cash, nearby sweaty-fuck palace, etc.).

"I used to hang with this crowd, actually," said Red, a roguishly handsome man who now breaks the hearts of barely legal raver girls.

"I used to wear a Motörhead shirt just like that," I countered, pointing to a big, greasy, biker guy who looked like the fat guy who replaced Lamont on *Sanford and Son*.

As I packed a fresh bowl in the dark, smoky recesses of this bastion of booze and bad '60s rock, I discussed my East Bay theory with Red, who lives in Berkeley.

"I just can't justify spending that much money to live in the city," said Red, who has a car, natch.

I told him I might eventually be swayed to go East Bay, if I could somehow hack the Department of Motor Vehicles system and destroy every bad thing they've ever had on file about me. That way I might be able to own and drive a vehicle legally in California. Until then I'm just not ready to go back to the suburbs. Not enough taxi cabs.

One thing's clear, though: a lot of people feel that the city's glory days are over and that five years from now Oakland will be where it's at. If you're ready to make that big move, the time is now. San Francisco is sure to have a slight readjustment period, as landlords struggle with having to lower rents to accommodate the *new new* economy. Meanwhile, Mayor Jerry Brown is doing all he can to gentrify much of Oakland in the same way that our own beloved borough buggerer Brown has. So it might not be long before Bay Area residents are bemoaning the good ol' days before the East Bay bars became yuppified. ❖

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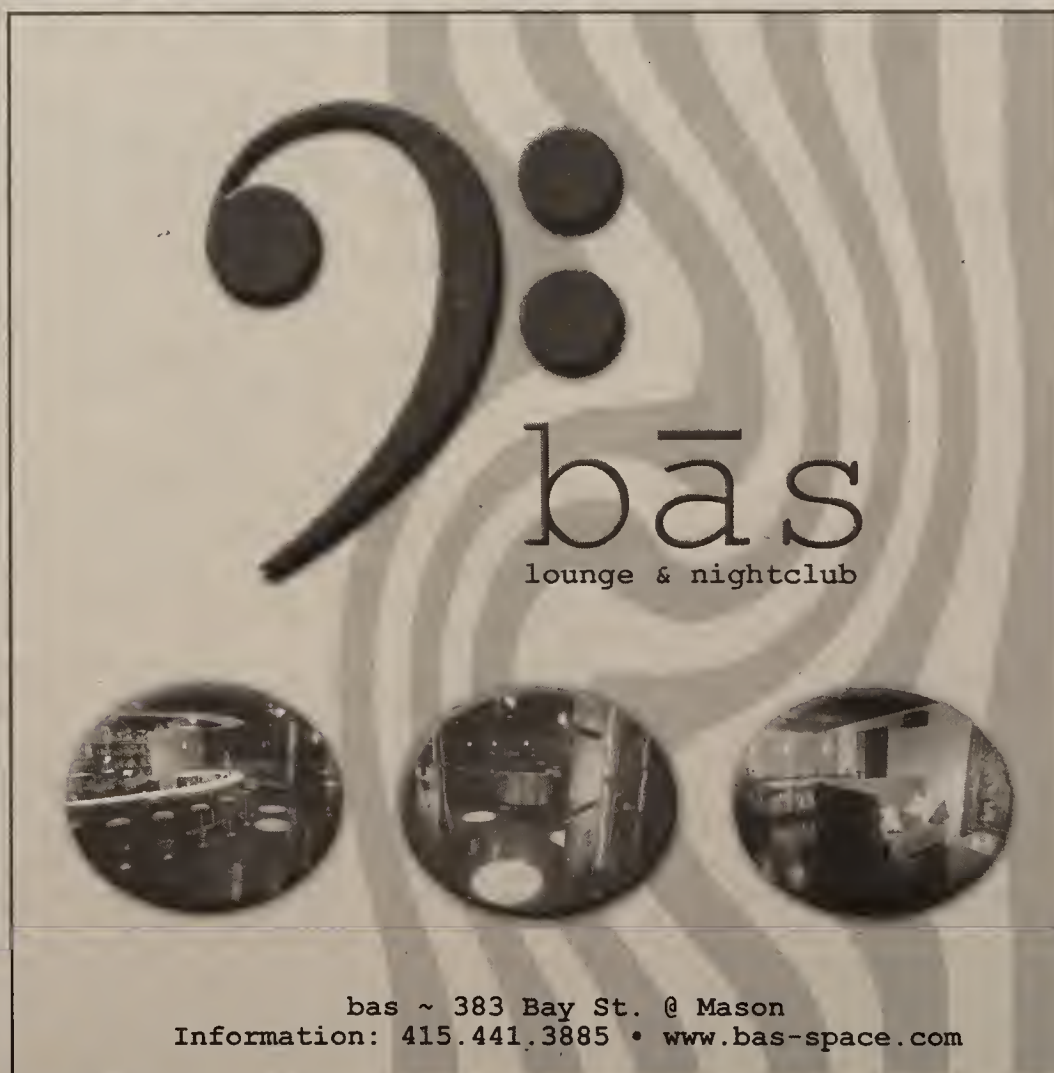


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# Bars & Clubs




**Kings of the Castle:** Smart Set (top, *Bay Guardian* music advertising coordinator Ben Kasman; bottom, from left, *Bay Guardian* designer Brad Robertson, Cameron Arnold, and Jason Lakis) play the Edinburgh Castle March 8.

## Take in a dive

*Tired of fancy drinks and expensive ticket prices? Find a club underneath the mainstream radar and get your sweat on.*

**By Sarah Han**

**A**s a poor UC Berkeley liberal-arts undergrad, I'd often pay \$3 to get into a show at Punks with Presses, 40th Street Warehouse, the old Mother's Cookies factory, or at makeshift gigs in living rooms and Berkeley co-ops. And surrounded by students, it was easy to keep up with shows that weren't widely publicized. I

moved from the East Bay to San Francisco when I graduated and have felt musically disadvantaged ever since.

The major rock venues — Bottom of the Hill, Great American Music Hall, and the Fillmore — generally book mainstream acts, are expensive, and lack the intimacy of the East Bay spaces. But while warehouse and living-room shows

are out of reach, dive clubs like **Kimo's**, the **Edinburgh Castle**, **Tempest**, and the **Covered Wagon Saloon** help fill the void. These clubs play an important role in the city's rock scene, particularly when it comes to connecting bands with little exposure and audiences looking for new music. As the number of smaller clubs dwindles —

Continued on page 23



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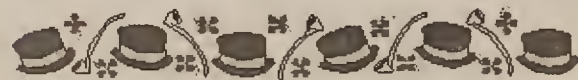
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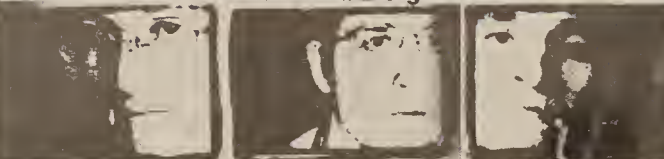
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# Bars & Clubs

## Dives

From page 20

already gone are the Cocodrie, the CoCo Club, and the Tip Top — these dives are among the last bastions of local music.

## Scene points

Most of these clubs cater to a particular scene: indie, metal, good ol' rock 'n' roll, or whatever. And with each scene comes a certain style. At Lucifer's Hammer on Tuesday nights at the Covered Wagon, for example, you're guaranteed to see metalheads — it's all about long-haired beardos, tattoo rats, and leatherheads. At the Edinburgh Castle, on the other end of the rock spectrum, you'll get an eyeful of indie kids of the harmless variety wearing smart thrift-store chic and sporting the latest perfectly coifed dos. And at Kimo's, whatever you find will be outside the norm (I still can't get the image of a naked Extreme Elvis pissing into a cup out of my head).

Regulars who patronize and play dives commonly fit the style appropriate for a particular scene, but most people say it's not about looking like you fit in. Still, by focusing on one distinct scene, these clubs provide a place for the bands and their followers to be seen and heard and to meet others with similar musical tastes and interests.

## Booking

Booking agents at dive clubs know they're providing a service for local bands. If you're in a band that hasn't gotten airplay (and probably never will), if you're just starting out, or if you've never played in public at all, it's difficult to get a show at one of the bigger clubs. Even a place like Bottom of the Hill, where you can often see local talent, has ground rules for the bands it books. The bookers at Bottom of the Hill gently but directly suggest that newer bands be comfortable playing in front of a large audience, know other bands that they'd like to play with, and have some kind of name recognition before they contact the club.

Things are different in the world of dives. Edinburgh Castle, for example, books many local indie bands, some relatively unknown. The Castle's Eric Jonasson, says he books newer bands alongside those who have a following. Bands subsequently meet one another and bring their fans together. Bookers at the Covered Wagon, Tempest, and Kimo's share information about what bands they're booking in order to provide exposure to a number of acts.

## What a band wants, what a band needs

Musicians, especially those who may not find themselves welcome at bigger clubs, appreciate the unassuming and low-key atmosphere at the dives. Kimo's is "the only place in town that regularly showcases experimental death horn-core, art mess, avant-mask metal noise on a nightly basis," according to Paul Costuros of San Francisco's avant-thrash death-horn band Total Shut-down. At the same time, bands have legitimate complaints that dives don't pay well, sometimes don't provide drink tickets or a guest list, and are disorganized when it comes to taking care of business. Kimo's once had six bands booked in one night, in two separate shows. Mates of State, headliners of the second show, ended up going on close to 2 a.m. and had to shut down after two songs.

## Rock and beer

Rock and beer go hand in hand, and the cheaper the dive, the cheaper the beer — usually \$2 to \$2.50 (and you're in luck if you like Pabst Blue Ribbon and Bud in a bottle). Not only are dive drinks cheaper but so is the cover charge. Boom King, a booking agent at Tempest, claims that dives are places at which you can afford to see a show every day. After a seven-show week, I don't totally agree, but I know what he means. But it's not just about cost. Even if the Great American or the Fillmore were dirt cheap, they wouldn't feel like dives. The experience isn't for everyone. No one stands in the bathrooms and hands out towels to dry your hands, there's nowhere to check your coat, and few shows end before midnight. But if you're sick of national tours at the Warfield and your piggy bank's almost empty, there is a solution. ♦

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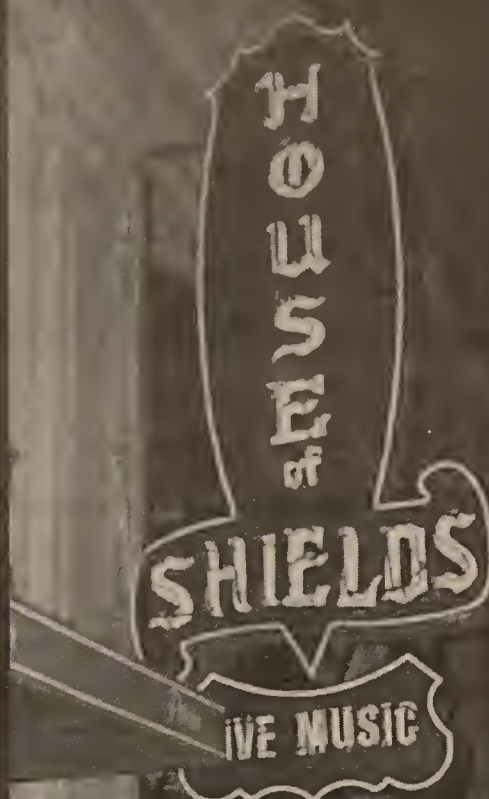
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## Bars & Clubs



## Aging gracefully

*Think all the old watering holes are gone?*

*Guess again.*

*By John Marr*

**T**hese days old bars around San Francisco are being gutted to be replaced by hip, new happening spots faster than a frat-boy with a beer bong can chug his Bud. Luckily, there are holdouts. San Francisco still has no shortage of classy bars that haven't changed since many of today's hip young people were struggling over "See Dick run!" When a bar's been the same for 30 or more years, it could be that there's been no reason to improve on perfection.

The *House of Shields* is perhaps San Francisco's paragon of permanence. The bar opened for business

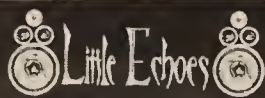
on the ground floor of the brand-new Sharon Building in 1908. Since the proprietors stopped scattering sawdust on the floors (probably during the Coolidge administration), the only real change has been the introduction of bar stools in the early '90s. Everything else is a relic of the days of high collars, derby hats, and convenient cable-car service. The mirrored back bar is an ornate yet understated bit of woodwork originally built for the Palace Hotel in the 1850s. The bar itself is a heavy plank grooved by the glasses of five generations of San Franciscans and glowing with the dark patina of age.

Heavy wood paneling, big game trophies, and an intricate, well-worn tile floor complete the turn-of-the-century aesthetic. A yellowing Charles McCabe column on the wall sums it up: "Time stands still at the House of Shields." Luckily, customers sport modern dress, otherwise you'd feel like you're in the middle of a Jack Finney novel.

Of course, change isn't always bad. Case in point: **Persian Aub Zam Zam**. The passing of the legendary Bruno Mooshei (son of the original owner) this past November has brought in new owners and

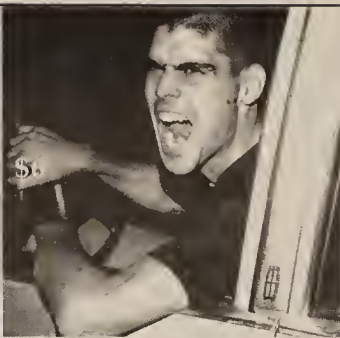
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# Bars & Clubs

## Old

From page 24

a new era — but happily in the same stunningly beautiful bar. We don't want to dis Bruno's memory or denigrate his legendary unwritten customers' code of behavior. On the other hand, there's something to be said for a bar that keeps regular operating hours, allows unrestricted use of the lounge area, and gives customers the freedom to order drinks that aren't martinis. And unlike certain other new regimes around town that pay lip service to tradition while secretly planning a tapas menu, the new owners have made only restorative changes.

The Zam Zam only looks new. It's really the same as it has been since 1941. And it is nothing but fabulous, an Assyrian fantasy plopped down in the unlikely environs of Haight Street, complete with Moorish arches and a fantastic mural behind the bar illustrating a scene from a Persian fairy tale: Taking a seat at the semicircular bar (really, who'd want to sit in the lounge?) puts you in an entirely fresh state of mind — before your first drink.

**Tony Nik's** is another old-time bar that's been going through some changes lately — but all for the good. For many years it languished in obscurity. Thanks to the previous owner's unusual schedule (last call at 7:00 p.m.!), the bar once was known only to local retirees, night workers, and North Beach daytime drinkers. But since being sold to the grandson of the original owner last year, Tony Nik's is taking its rightful place next to the other old-time, classic bars of North Beach. The sign out in front is the original, dating back to the bar's grand opening the day after the repeal of Prohibition in 1933. To the casual observer this may clash with the suspiciously new and modern interior. The connoisseur, however, will realize that while Tony Nik's has that mid-century modernism look so popular today, it is actually the real thing.

Tony Nik's has been lovingly restored to look just like it did when it was last remodeled in 1949. The interior is sleek, modern, and cool, with a subtle tile back bar and light mahogany checkerboard paneling. Only the booths in back are new; otherwise it's the same bar where cool jazz musicians could have wound down over a few martinis after a Jazz Workshop gig and before heading out to the Fillmore for an after-hours jam session.

Few neighborhoods have been so repeatedly transformed as the Polk Gulch—Lower Nob Hill area. But safely tucked away on Larkin Street a few doors off of California Street is one pleasant oasis of stability. The **John Barleycorn** has been a model of consistency for

more than 30 years. It was originally built in 1967 as Back Room restaurant, a British pub-themed steak-and-lobster adjunct of the neighboring Front Room pizza parlor. The pizzas outsold the crustaceans, so in 1968 the current owner bought the place. And with a few minor modifications, John Barleycorn as we know it was born.

John Barleycorn exudes the ambience of a British pub without beating you over the head with its authenticity. The decor is eclectic. The heavy, dark ceiling was salvaged from a Petaluma barn. The back bar is a side bar from some long-since-raised Victorian mansion. Some of the tables originally supported treadle sewing machines. In a previous existence, the benches graced churches and cable cars. Yet it all blends together into a seamless whole. It's a timeless, comfortable place to enjoy a good drink in congenial company.

The **Royal Oak** may be an embarrassing reminder of youthful indiscretion for some folks over 50. But for anyone too young to remember the Nixon administration, it's an exotic artifact from the 1970s, when fern bars ruled the earth. Back in those polyester-clad days, the Royal Oak's neighbors, Henry Africa's and Lord Jim's, defined the American fern bar. Blending Edwardian kitsch, Tiffany lamps, and more greenery than a conservatory, the mighty pair were the body exchanges of choice for swinging, young upwardly mobile San Franciscans way before the word *yuppie* existed. These two avatars of rampant bar shrubbery have long since closed their doors. But their lesser, though no less ferny, rival carries on as if the Reagan years had never happened.

And the decor isn't the only thing at the Royal Oak that harks back to 1976. Thanks to the changing demographics of the area, the quiet neighborhood bar of the '80s and '90s has come full circle. The Royal Oak now hosts a swinging scene for a new generation of urban professionals.

Neighborhoods change, people change, even drinks change. But in this world of strife, struggle, and instability, it's nice to know that a few bars can remain the same. ❖

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# Calendar

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## 8 days a week

March 14-21, 2001

**Shear hilarity:** *Runs with Scissors*, a "sitcom for the stage," ponders what it's like to be a functional neurotic in San Francisco. See Thurs/15.



### March 14 Wednesday

**On the dark side** Glittering ghosts and blaring banshees pervade the dance floor tonight at **Dark Sparkle**. DJs Margot and Sage conjure rock 'n' roll spirits from the Stones to Siouxi Sioux during their popular bimonthly night, which is dedicated to the dark side of '70s and '80s new wave, glam, and punk. Patrons can relax in Cafe du Nord's front room or shake their striped stockings in the back, as specters of eras past fill the corners, and the walls breathe with memories of tragic romance and classic glamour. Stylized fashion is encouraged, but relaxation is the only rule at the low-key club, which is populated by fanged vampires and curious dabblers alike. With the help of Michael, the friendly host, everyone feels welcome to enjoy the sounds of Marc Almond, David Bowie, and Dead Kennedys over a perfect martini. 10 p.m., *Cafe du Nord*, 2170 Market, S.F. \$3-\$5. (415) 861-5016. (Ali Neff)

### March 15 Thursday

**Rhythm nation** Through his tours with Dr. Martin Luther King Jr. (a fellow Morehouse graduate) during the civil rights movement and such albums as *Drums of Passion*, *More Drums of Passion*, and *Dance to the Beat of My Drum*, **Babatunde Olatunji** introduced the music of the African diaspora to the West. The 77-year-old master drummer from Ajido, Nigeria, has also captured the imagination of Bob Marley, Carlos Santana, Spike Lee, and Mickey Hart. A renowned scholar, teacher, and natural mystic, Olatunji believes that rhythm is the soul of life and that the universe revolves around rhythm. See for yourself at tonight's performance. 9 p.m., *Ashkenaz*, 1317 San Pablo, Berk. \$12. (510) 525-5054. (Shelah Moody)

#### **Soul of a Vincent '52**

Die-hard fans disappointed with the relative paucity of incendiary guitar solos during **Richard Thompson's** most recent full-band performances should get their fill when he dispenses with the

plugged-in folk-rock ensemble and goes it alone again. In this setting, the founding member of Fairport Convention, and perhaps the drollest singer-songwriter on the circuit, usually delivers heaps of phenomenal acoustic picking that combines traditional Scottish idioms, swing, and idiosyncratic rock distortions all his own. Throw in the peerless repertoire of dirges and ditties he's composed over the past 30 years (including "Wall of Death," "Shoot out the Lights," "The Great Valerio," "Two Left Feet," "1952 Vincent Black Lightning," and "When the Spell Is Broken") and his doleful, manic vocals, and you have pop music's ultimate triple threat. Amy Correia opens. 8 p.m., *Fillmore*, 1805 Geary, S.F. \$25. (415) 346-6000. (Derk Richardson)

**Crazy train** Imagine Lucille Ball on Prozac, and you've got an inkling of ***Runs with Scissors***, a new "sitcom for the stage" that explores a San Francisco woman's off-kilter interactions with her matador hat-wearing genius boyfriend, her extremely efficient lesbian roommate, and the members of her support group. Cowritten by its director

(Bayla Travis, who also wrote *The Dyke and the Porn Star*) and its star (comedian Liz White, whom Travis describes as "the love child of *Absolutely Fabulous* and *One Flew over the Cuckoo's Nest*), *Runs with Scissors* mixes smarts and comedy as it ponders what it's like to be a functional neurotic in a city filled with frustrated artists, Mensa techno freaks, and underemployed ne'er-do-wells. *Through March 31. Thurs.-Sat., 8 p.m., The Marsh, 1062 Valencia, S.F. \$10-\$15 (Thurs., no one turned away for lack of funds). (415) 826-5750. (Cheryl Eddy)*

### March 16 Friday

**Mind the spindle** If you've never seen *Sleeping Beauty*, treat yourself. With tons of pure classical dancing, it's probably the greatest of Petipa's ballets. It is also ballet at its most refined (and most technically demanding): watch the way the fairy variations complement one another and how Aurora blossoms into young womanhood. And for once it's a love story with a happy ending. (Ballets love tragic endings, usually because the male character is either a cad, incompetent, or simply human. Hey, it's make-believe.) Helgi Tomasson's version takes place in both a slightly orientalized, archaic Russia and (as per the story), a hundred years later, at the epitome of civilization in a Frenchified Russian court. Petipa was a tough cookie, demanding a few measures here, another little waltz there, from a stressed-out Tchaikovsky. But what they created is pure genius — in the pit and on the stage. *Fri/16-Sat/17, Tues/20, Thurs/22-Sat/24, 8 p.m. (also Sat/17 and Sat/24, 2 p.m.); Wed/21, 7:30 p.m.; Sun/25, 2 p.m., War Memorial Opera House, 401 Van Ness, S.F. \$10-\$110. (415) 865-2000. (Rita Felciano)*

**Ball lightning** Like a howling, empty belly, today's cerebral indie scene longs for the kind of meaty rock offered by **Rocket from the Crypt**. Dutifully, the San Diego thunder punk band have made it their mission to fill San Francisco with their wall-to-wall sound as they tour in support of their new album, *Group Sounds* (Vagrant). RFTC earned their reputation as avatars of the rock 'n' roll flame in the club arena, where they set badass garage-punk vocals over fuzzed-out guitars, high-energy horns, and driving beats to blast audiences with sonic frenzy. For their in-store show, however, the group will shed their stacks and set up stools for a rare stripped-down set filled with a host of low-key originals and classic covers. 5 p.m., *Amoeba Music*, 1855 Haight, S.F. Free. (415) 831-1200. Also *Bottom of the Hill*, 1233 17th St., S.F. \$12. 415-621-4455. (Neff)

**Salty dogs** We are not sure if exclusive **Pepper** catheter bags will be sold at the door or if disco walking canes will be provided. But we are certain of one thing: damn, we feel old.





**Wide awake, apparently:** The San Francisco Ballet presents a powerful production of *Sleeping Beauty*. If you've never seen it, get off your duff and go. See Fri/16.

Tonight, Toph One celebrates eight years of a house event that began as a small underground gathering at Don's Different Ducks and evolved into a boisterous party that booms every month at 111 Minna. For the anniversary he brings back the original crew: DJ Buck, Chris Lum (of Moulton Street Studios), and an extremely special guest, Doc Martin. Grab your social security checks, cash 'em quick, and get ready to work. 9 p.m., 111 Minna St., S.F. \$5-\$8. (415) 974-1719. (Amanda Nowinski)

## March 17 Saturday

**Menagerie** The instruments used by Miguel Frascóni — glass bottles, bell bowls, water-filled vessels, a toy piano, a didgeridoo, and a Buchla Thunder — may look like part of a novelty act. But the Bay Area composer and performer is deadly serious (as a past concert in Oakland's Chapel of the Chimes columbarium proved). On *Song + Distance* (New Albion), Frascóni marshals all of the above (plus mbira, six-string zither,

tuba, violins, guitar, and vocals) to realize nine dazzling pieces arising from an "imaginary world music culture" informed by Balinese gamelan, south Indian classical music, yoga, dance, and late-20th-century new music and electronic experimentation. To celebrate the CD's release, didgeridoo player Stephen Kent and vocalist Eda Maxym of Trance Mission join Frascóni for a series of solos, duets, and trios. 8:15 p.m., Noe Valley Ministry, 1021 Sanchez, S.F. \$12-\$14. (415) 454-5238. (Richardson)

## March 18 Sunday

**Spreading the word** Get your recommended daily allowance of reggae and help a worthy cause at the **Second Annual Reggae Revolution**, a joint venture of Club Nikki's and the Coalition on Homelessness. Your door donation goes to support the North American Street Newspaper Association's upcoming convention (to be held this year at the New College of California); in turn, enjoy the talents of KPOO-

FM's Dub Master DJ Ras David I, Dub Rasta Pete, and Don Don. Also on tap are dub poetry readings, spoken word, and a reception. 8 p.m., Nikki's BBQ, 460 Haight, S.F. \$5. (415) 771-0522. (Eddy)

## March 19 Monday

**Storytelling** If you're gonna have a sketch comedy troupe, you've gotta have a make-people-look-twice name (see *Killing My Lobster*, *Oui Be Negros*, *True Fiction Magazine*, etc.). New kids on the block **Old Man McGinty** bring a certain down-home flair to the tradition of wacky monikers. The Shotgun Players' Black Box Productions hosts the group's inaugural show, "Chappy Knuckles (Semi-Regional Motorcross and) Family Fun Hour," in which Wanda Lippnich directs a cast of five in a series of largely improvised, interconnected skits. The performance starts with a takeoff on a children's variety hour and weaves through themes as varied as surrealism, death, and overbearing mothers. *Through Tues/20. 7 and 9 p.m., La Val's Subterranean Theatre, 1834 Euclid, Berk. \$10. (510) 655-0813. (Eddy)*

**Local mixers** In less time than it took for the Noise Pop shows to sell out, the **Church Steps** return to the San Francisco stage — this time hopefully not to an audience intent on talking during their entire performance. The San Francisco duo make quiet music that stands tentatively outside the holy house of electronica. Chris Douglas (a.k.a. O.S.T.) gently guides the quiet acoustics of the guitar and voice of Dial Records founder Mike Donovan with mid-tempo beats and a host of samples that includes Eastern chimes, gamelan, and synth lines that sound like they were torn from the I Am Spoonbender manifesto. After you've settled into a blissful trance, watch headliner St. Andre. With Throwing Muses vocals, free-association lyrics, and nonlinear song structures, the local quartet may be heavily into experimentation, but



**New traditions:** Through American styles of music and dance, the Gay Asian Pacific Alliance's "Love American Style" examines issues of sexual and ethnic identity.

more than just a simple homage to the culture many of us grew up in, providing a different perspective on who we may think we are. GAPA Men's Chorus sings sailor songs, cowboy folk tunes, barbershop harmonies, and many other styles to suit whatever your taste (or type) may be. GAPA Dance Company performs a mostly hip-hop repertoire, with a sprinkling of aerobics, ballroom dancing, and cheerleading. *Sat/17, 7 p.m., ODC Theater, 3153 17th St., S.F. \$8-\$10. (415) 282-GAPA, www.gapacultural.org. (Joe Salas)*

they are still very much a rock band. Matt Greenberg and Charles Wyatt of Charles Atlas fill out the bill. 9 p.m., *Bottom of the Hill, 1233 17th St., S.F. \$7. (415) 621-4455. (Deborah Giattina)*

## March 20 Tuesday

**Taylor made** Though the **Paul Taylor Dance Company** comes to Yerba Buena Center for the Arts next week, you won't get to see Taylor himself trip the spotlight fantastic. The only chance to see Taylor, long a nonperforming choreographer, is on film and video. Fortunately, the dance lovers at Dance/Screen have curated a gratis evening of dance videos that includes *From Sea to Shining Sea*, filmed in 1966 for German television and featuring Taylor. Also on tap is Taylor's devastatingly dark take on familial dysfunction, *Big Bertha*, shown in both the original version, as danced by the company and filmed by Dance in America in 1970, and an adaptation made for a CBS special in 1971 that features the late, great Rudolf Nureyev. 7 p.m., Yerba Buena Center for the Arts, screening room, 701 Mission, S.F. Free. (415) 978-ARTS. (Sima Belmar)

## March 21 Wednesday

**Money shot** I'm one of those squeamish porno watchers who squeal with disgust and amusement while watching Ron Jeremy hump-athons and titty-fuck fests. But while it's all tongue-in-ass-cheek humor for me, there are porn addicts who are significantly affected by viewing the often misogynistic images and unre-

The Colin Powells of the world often make the mistake of overlooking the parallels between the experiences of different minority groups. Gay ethnic minorities face those experiences in two ways: in their treatment within the gay community and within their respective ethnic communities. For this reason, it's interesting that "Love American Style," a concert of American music, is presented by the Gay Asian Pacific Alliance, a group of people who are twice removed from the so-called typical American experience most of us take for granted. No doubt the show will be

alistic ideals. Playwright and director Paul Mendoza explores what happens to a man obsessed with pornography in his latest play, *Watching Porn*. This dark, suspenseful drama dives headfirst into the twisted mind of Richard Montoya, for whom pornography is about more than getting a grade-A boner. Montoya's preoccupation not only deeply affects the confines of his private psyche but takes a toll on his public life and his relationships with other people, especially women. This production is probably not for prudes or the faint of heart, but even non-porn lovers should check out tonight's preview of this captivating and daring play. *Through April 21. Previews tonight, 8 p.m. Opens Thurs/22, 8 p.m. Runs Thurs.-Sat., 8 p.m., Phoenix Theatre, 665 Geary, S.F. \$15-\$25 (preview \$5). (415) 359-0880. (Sarah Han)*

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date, time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

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**Playing games:** Old Man McGinty, the new kids on the sketch comedy block, yuk it up with a program of largely improvised, interconnected skits. See Mon/19.



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THE ROCK N' ROLL DERBY GIRLS

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SATURDAY 3/17 **BIFF BANG POW**  
St. Patrick's Day Party  
DJs Alec Palao, Wayne Manor, Carlos, Kirk & Sean

SUNDAY 3/18 **REBIRTH**  
Soul/R&B  
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TUESDAY 3/20 **PSYCHOTIC REACTION**  
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Coming Soon

**Uazuwilla / om / DJ Denizen** W 21

**Tainted Love** Th 22

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calendar st. patrick's day listings

# Get your Irish up

Our guide to St. Patrick's Day festivities.  
By Ali Neff, Mielikki Org, and Joe Salas

As squealing children squirm to evade pinches from their power-tripping, green-clad peers on March 17, adults make a beeline to the nearest Guinness-dispensing pub. Few holidays pay such reverent homage to the fine art of drinking, and this year — luck o' the Irish! — it falls on a Saturday. Basically, every bar in town will be packed, so use our guide to local shamrock shenanigans as a jumping-off point. All events take place on Sat/17 unless otherwise noted; time and price are given when available.

## Bars

**Bitter End** Free corned beef and cabbage, Celtic music, and standard pub brews draw crowds by 8 p.m. 441 Clement, S.F. (415) 221-9538.

**Blackthorn Tavern** Traditional Irish ensemble Culann's Hounds provide tunes starting at 6 p.m. 834 Irving, S.F. (415) 564-6627.

**Blarney Stone** Here, groove to contemporary tunes rather than the usual flutes and fiddles: Fri/16, there's a Euro dance party from 10 p.m. to 1:30 a.m.; Sat/17, DJs Ken L, Sean T, and George rule the turntables starting at 6 p.m.; Sun/18, there's the Blarney Stone Beat Factory. Come to dance or chug in the outdoor beer garden. 5701 Geary, S.F. (415) 386-9914.

**Blue Lamp** Roland Ivey and the Shamrockers perform. 561 Geary, S.F. (415) 885-1464.

**Claddagh Bar** Celebrate with an all-day happy hour, two live bands in the evening, and free corned beef and cabbage 3-6 p.m. 628 20th St., S.F. (415) 552-3603.

**Clooney's Pub** This pub lays out a corned beef feast for hungry drinkers. 1401 Valencia, S.F. (415) 826-4988.

**Dovre Club** Festivities include live music, drinks, free corned beef, and "Irish Car Bombs" (a drink consisting of Guinness and shots of Jameson's and Bailey's). 1498 Valencia, S.F. (415) 285-4169.

**Dubliner** This bar goes to all lengths (i.e., serving drinks out the window, stocking 30 kegs of Irish beer) to satisfy the partying crowds. The street is partially blocked off throughout the day, and free corned beef and cabbage and music, including a bagpipe player, keep the crowds raucous into the wee hours. 3838 24th St., S.F. (415) 826-2279.

**Durty Nelly's** This bar plans an afternoon of traditional music, dancing, and, natch, corned beef and cabbage. 2328 Irving, S.F. (415) 664-2555.

**Edinburgh Castle** Put on your best Bono sunglasses and kick up your heels — DJ Mark Walshe spins all things Irish "from Thin Lizzy to Van Morrison." \$5 cover after 8 p.m. 950 Geary, S.F. (415) 885-4074.

**Fiddler's Green** Head to this spirited pub for live music by Dave Kelleher downstairs and DJ tunes by Keith O'Reilly upstairs. 1333 Columbus, S.F. (415) 441-9758.

**The Field** This bar — always packed on St. Paddy's Day — opens at 10 a.m. to accommodate revelers. 524 Union, S.F. (415) 433-7676.

**Flanagan's Pub** The simple combination of green beer and corned beef sandwiches gets everyone in the partying mood. 3805 Noriega, S.F. (415) 665-2424.

**Harrington's** This year, Harrington's is taking reservations for its popular free lunch of corned beef and cabbage. A \$3 cover gets you in to see the Kennelly Irish dancers between 6 and 9 p.m. and the Claddagh Band at 9 p.m. 245 Front, S.F. (415) 392-7595.

**Harry Harrington's Pub** This pub provides live music to go with your drinks. 460 Larkin, S.F. (415) 775-1150.

**Ireland's 32** Irish singer Liam Casement performs around noon, and bands Bubble Off Plump and Radio Noise keep things hopping through the evening. There will be plenty of corned beef and cabbage sandwiches and Irish beer. 3920 Geary, S.F. (415) 386-6173.

**Irish Bank Bar and Pub** Special drinks and dishes such as Irish stew are offered all week, and a block party rages from Friday afternoon through Saturday night. One of Saturday evening's highlights will be the interactive ceilí — a group dance done in the form of a circle. 10 Mark Lane, S.F. (415) 788-7152.

**Johnny Foley's Irish House** Culann's Hounds, Tony McMahon, and Celtic Scandal perform traditional Irish and rock music. The full menu includes corned beef, cabbage, and Irish stew. 243 O'Farrell, S.F. (415) 954-0777.

**Kate O'Brien's** This popular spot traditionally features special food (corned beef and cabbage alert!) and Irish music. 579 Howard, S.F. (415) 882-7240.

**Kells Irish Restaurant and Bar** Visit this downtown pub for the extensive, authentic Irish menu. 530 Jackson, S.F. (415) 955-1916.

**Lefty O'Doul's** From noon onward there will be drink specials, including some of the cheapest pints in town, as well as party favors and Irish music. 333 Geary, S.F. (415) 982-8900.

**Little Shamrock** This bar claims the dual title of being San Francisco's oldest bar and thus oldest Irish bar. Free corned beef and cabbage, plus specials on Guinness, are offered throughout the day. 807 Lincoln, S.F. (415) 661-0600.

**O'Reilly's Irish Bar and Restaurant** The party hits the street with music, food, and lots of beer. 622 Green, S.F. (415) 989-6222.

**Pat O'Shea's** This bar opens at 8 a.m. and offers free corned beef and cabbage sandwiches and potato salad throughout the afternoon. They'll also be gathering donations for St. Anthony's Kitchen. Irish musicians and dancers perform from 4 to 8 p.m., and Irish coffee and Jameson's shots, along with the usual pints of Guinness and Murphy's, will be the drink specials of the day. 3848 Geary, S.F. (415) 752-3148.

**Plough and Stars** Traditional Irish music by Gerry O'Connor and Andrew MacNamara will be played all day. The Kennelly Dancers also perform. 116 Clement, S.F. (415) 751-1122.

**Royal Exchange** Fri/16, the bar hosts a street party, featuring the A.J. Cane Band starting at 4 p.m. and traditional Irish fare, like Mrs. Murphy's brown bread. Sat/17, the festivities continue. 301 Sacramento, S.F. (415) 956-1710.

**San Francisco Brewing Company** Rainbow stout, corned beef and cabbage, and Irish music rule the day. 155 Columbus, S.F. (415) 434-3344.

**Shannon Arms** Irish dancers and a live performance by Gabe Feeney highlight events at this bar. 915 Taraval, S.F. (415) 665-1223.

**3300 Club** Sat/17, you'll find food and lots o' beer. Sun/18, the Black Brothers play a set of Irish music at noon. 3300 Mission, S.F. (415) 333-3494.

## Bay Area

**Behan's Irish Pub** Eat corned beef and cabbage to the sounds of Gaelic bagpipes. 1327 Broadway, Burlingame. (650) 344-0265.

**Blake's Jig** on down for traditional Irish music and corned beef dishes from 6 to 8:30 p.m. 2367 Telegraph, Berk. (510) 848-0886.

**C.B. Hannegan's** From 11 a.m. 'til midnight, this joint will be shakin' with food, dancing, and bagpipers galore. 540, 208 Bachman, Los Gatos. (408) 395-1233.





Not afraid of snakes: Orla and the Gas Men play Sat/17 as part of the St. Patty's Day celebration at Ghirardelli Square.

**Fiddler's Green** Mike Northcott, dancers, and a crew of Irish bagpipers perform, and traditional food is served. 333 El Camino Real, Millbrae. (650) 697-3419.

**Jupiter** Hear Network Electric perform a variety of jazz-funk sounds and enjoy traditional Irish food. 2181 Shattuck, Berk. (510) 843-8277.

**McGee's Bar and Grill** It's as sweet and simple as green beer, corned beef, and cabbage. 1645 Park, Alameda. (510) 522-3470.

**McGovern's** Bartenders will attempt to hold down the fort and "just survive" the usual March 17 crowds. 215 E. Fourth Ave., San Mateo. (650) 375-8435.

**McGrath's Irish Pub** Why mess with a good thing? This shamrock of a bar is known for its consistently Gaelic atmosphere. 1539 Lincoln, Alameda. (510) 522-6263.

**McNally's Downtown Irish Pub** The All-Island Pipe Band entertains, as partiers chow free corned beef sandwiches. 5352 College, Oakl. (510) 654-9463.

**Murphy's Pub** Irish dancers and the sweet sounds of traditional Irish vocalists the Cotters fill the room, adding to the beer-corned beef-and-cabbage-fueled levity. 464 First St. East, Sonoma. (707) 935-0660.

**Starry Plough** The bagpipers of the Starry Plough, which offers a special Irish menu. Festive band Slyboots also performs. 3101 Shattuck, Berk. (510) 841-0188.

**Triple Rock Brewery** Homemade Irish edibles, including soda bread and lamb stew, are served to the sounds of traditional Irish music. 1920 Shattuck, Berk. (510) 843-2739.

## Events

**Arte y Compás** The Andalucía, Spain-based flamenco music and dance troupe give a special St. Patrick's Day performance. Dinner seatings 5:30-6:30 p.m. and 8:30-9 p.m., Brasserie Savoy, 580 Geary, S.F. \$5. (415) 441-8080.

**Rawhide** Lush Paddies presents the fourth annual St. Patrick's Day party with deep house by Irish DJs Billy Scurry and Liam Dollard, plus Dave Walker, Quisp, Mr. Mike, and others. 9 p.m.-2 a.m., 280 Seventh St., S.F. (415) 621-1197.

**'St Patrick's Day Pro-Am Bard-a-thon'** Bring your favorite Irish prose, poetry, or limerick and get your five minutes of fame at this annual "literary karaoke" event. Multiple manglings of shamrock-speak culminate in the "Best Bad Brogue Award." Fri/16, 7 p.m., San Francisco Center for the Book, 300 De Haro, S.F. Free. (415) 565-0545.

**'St Patrick's Spring Equinox Celebration'** This event features the tribal, percussive sounds of Baba Yaga, world beat grooves (including some seasonally appropriate Celtic tunes) by DJ Monte, and a performance by the Hypnotic Hoopsters Hula

Hoop Dance Troupe. Also on tap are multimedia projections by Crystal Dreams and an omnivore barbecue. 3-8 p.m., El Rio, 3158 Mission, S.F. \$6. (415) 282-3325.

**'St. Patty's Day at Ghirardelli Square'** At this family event, Irish and bluegrass band Orla and the Gas Men provide tunes, and dancers from the Boyle School of Irish Dance perform and demonstrate traditional jigs and reels. For kids there'll be a shamrock hunt, storytelling by David Winter, and an Oakland Zoo-sponsored "snake petting zoo," commemorating St. Patrick, who drove the snakes (though probably none like the Oakland Zoo's python) out of Ireland. Noon-4 p.m., Ghirardelli Square, 900 North Point, S.F. Free. (415) 775-5500.

## Bay Area

**Black Brothers** Celebrate the day with a performance by "Ireland's first family of song." Freight and Salvage, 1111 Addison, Berk. \$17.50-\$18.50. (510) 548-1761.

**Dublin St. Patrick's Day Festival** For the 18th year, the appropriately named city of Dublin (uh, California) hosts a two-day extravaganza of Celtic music, crafts, food, Guinness, and more. On Saturday, check out the parade (more than 60 floats, five marching bands, and countless wee River Dancers); on Sunday non-hungover types can participate in the third annual 5K Shamrock Fun Run and Walk. Sat/17-Sun/18, 10 a.m.-5 p.m., Amador Valley Blvd. between Regional and Donahue, Dublin. Free. (925) 883-6629.

**Fairfax Brewfest** The Cat McLean Band and Tang! play live at this event, which affords access to 60 different kinds of beer from 20 breweries — all the better to wash down the corned beef, cabbage, and potatoes you'll be ingesting. 1-5 p.m., Fairfax Pavilion, 142 Bolinas, Fairfax. \$15. (415) 453-5928.

**45th Annual St. Patrick's Day Festival and Barbecue** Feast on the spread of barbecue chicken, take your chances on the cash raffle (prizes up to \$2,000), and sic the kids on the game booths and cake walk. Proceeds benefit sponsor Sacred Heart Parish. Sun/18, noon-4 p.m., Dance Palace Community Center, Fifth St. at B, Pt. Reyes Station. \$7-\$10. (415) 663-1139.

**St. Patrick's Day Swing Dance** The Bill Eliot Swing Orchestra provides live entertainment at this party, held aboard a historic aircraft carrier. 7 p.m.-1 a.m., USS Hornet, Pier 3, Alameda Point, Alameda. \$30. (510) 521-8327.

**'Tales from a Celtic Land'** The highlight of the Celtic cultural celebration at Children's Fairyland is performer Lady Emerald, who spins tales with the help of harp and guitar. On Saturday, kids can make crafts noon-4 p.m. Sat/17-Sun/18, 10 a.m.-4 p.m., Children's Fairyland, 699 Bellevue, Oakl. \$5. (510) 452-2259. ♦

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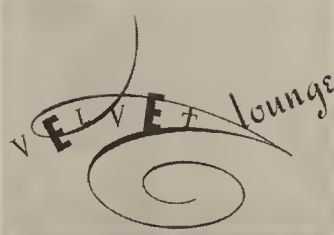
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DJ Bumper  
DJ Smooth E  
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With Mike Marshall & Kai Eckhardt - World Premiere Performance! Zakir Hussain, one of the world's drumming treasures, teams up with longtime collaborator and intrepid world music explorer, saxophonist George Brooks, the brilliant mandolinist/guitarist (and 1999 Grammy nominee) Mike Marshall and virtuoso bassist Kai Eckhardt for an evening of music steeped in jazz, drawn with colors from the mystical pallet of India. \$22adv/\$25door

## AT THE NOE VALLEY MINISTRY

Sat. March 17, 8:15pm

**STEPHEN KENT & MIGUEL FRASCONI w/ Eda Maxym**

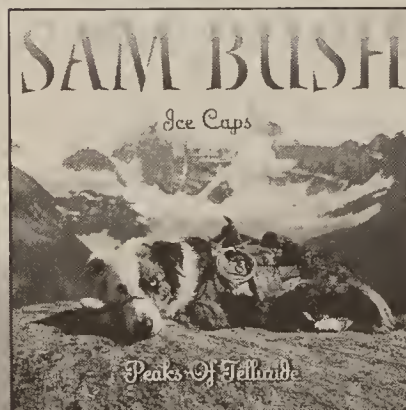
Didgeridoo master Stephen Kent and vocalist Eda Maxym join glass instrument designer and performance artist Miguel Frasconi in an evening of solos, duos and trios. Frasconi has played his glassbells, mbiras, loy pianos and other devolved instruments with John Cage, Brian Eno, Jon Hassell and James Tenney. He is a founding member of the Toronto-based group The Glass Orchestra. This performance celebrates the release of his New Albion label CD, "Song + Distance." \$12adv/\$14door

Sat. March 24 - MICHAEL McCURE & RAY MANZAREK - \$15adv/\$17door

For information call (415) 454-5238. To purchase advance tickets by mail, send checks to SF Live Arts, PO Box 862, Fairfax, CA 94978. Please specify which show you want. Your tickets will be held at the door.



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Thurs. 3/15

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Fri. 3/16

**Smurfy Brown**

Sat. 3/17

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THURS 3/15 9 PM \$12

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8:30 pm dance lesson w/Felipe

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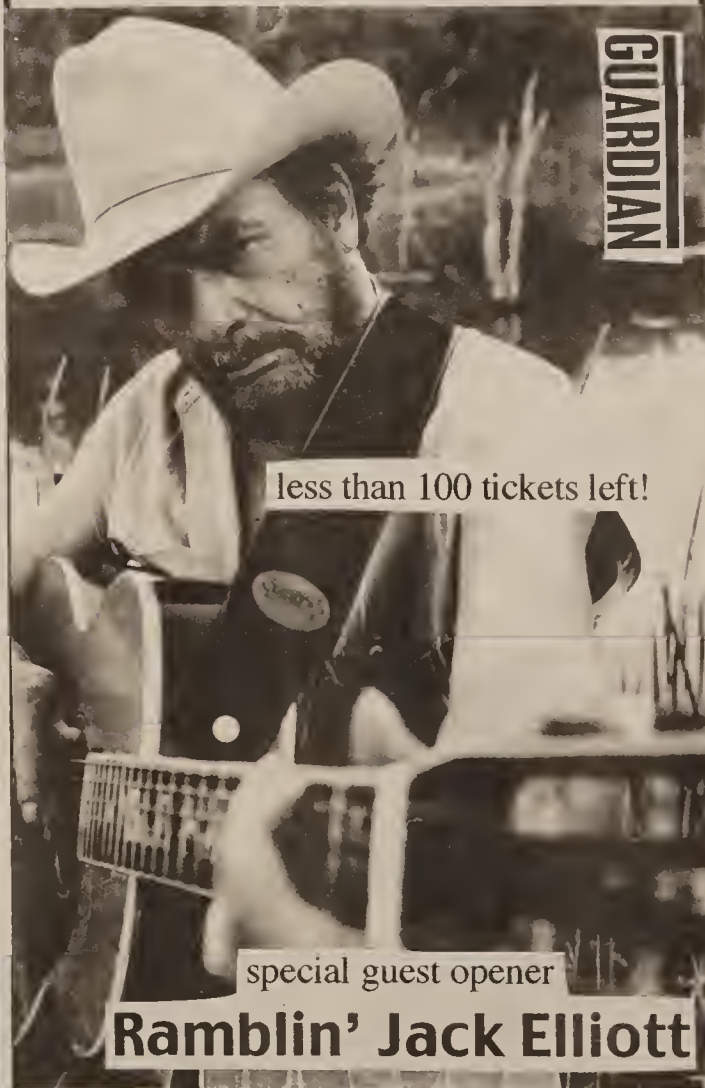
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# music

Music listings are compiled by Moss Reeves. Music interns are Ali Neff and Joe Salas. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

## wednesday 14

### Rock/blues/hip-hop

Amscray, Pre-Teens, Fitsners, Martin Luther Lennon Covered Wagon Saloon. 9pm.  
Blue Reptiles Blue Lamp. 9:30pm.  
'Carnival Ad Nauseum' Kimo's. 9:30pm. With Return to One.  
Eugene Huggins Saloon. 9:30pm.  
J.D. and the Sliders Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.  
Jinx Jones and the King Tones Elbo Room. 10pm, \$5.  
Josh Jones Mecca, 2029 Market; 621-7000. 8 and 9:30pm. With Scheherazade.  
Mission Paradise Lounge. 8:30pm, \$7.  
Duroboros, Jasper Thresh Hotel Utah. 8:30pm.  
Tony Perkins, Galen Herod Borders Books and Music. 400 Post; 399-1633. 6:30pm.  
Pure Ecstasy Top of the Mark. 8:30pm, \$8.  
Secadora, Built Like Alaska, Thermal Make-Out Room. 8:30pm.  
Solos Fillmore. 8pm, \$19.50.  
Track Star, Aden, Ee Bottom of the Hill. 9:30pm, \$7.  
Lee Vilensky Trio Rite Spot, 2099 Folsom; 552-6066. 9:30pm.  
Viv, Dana Jensen Last Day Saloon. 9pm, \$3.  
Walter 'Wolfman' Washington Boom Boom Room. 9:15pm, \$12 Through Fri/16.

### Bay Area

Shelley Doty X-tet Fourth Street Tavern. 9:30pm.  
Nerve Agents, Explosion, Bodies Kick's II, 581 Fifth St, Oakl; (510) 839-3006. 9pm.  
Retox, M.U.D. Stork Chib. 9pm, \$5.  
Holcombe Waller and Garren Benfield Sweet-water. 8:30pm.

### Jazz/new music

Don Asher and Kent Cohea Moose's. 8pm.  
Kevin Gibbs One Market Restaurant. 7pm.  
Duncan James-Ned Boynton Trio Enrico's. 7pm.  
Noel Jewkes Brimo's. 8 and 10pm.  
Al Marshall Trio Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm. Also Thurs/15, Sat/17.

## rock, jazz, folk/world, dance clubs & classical

## music calendar

Jason Myers Trio Houston's, 1800 Montgomery; 392-9280. 6pm. Also Thurs/15, Sun/18-Tues/20.  
Al Pacheco Jazz Band Skip's Tavern. 7pm.  
3D Fingers Simple Pleasures Cafe. 8pm.  
Charles Unger Experience Les Joulins. 8pm. Also Fri/16.  
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Also Thurs/14-Tues/20.  
Paula West Plush Room. 8pm, \$20. Also Thurs/15.  
Zeca Do Trombone Cafe do Brasil, 1106 Market; 626-6432. 8:30pm.

### Bay Area

Bob Malone Freight and Salvage. 8pm, \$15.50-16.50. CD-release party.  
Post Junk Trio Jupiter. 8pm.  
Rhythm Section, Judy Hall 19 Broadway. 6:30pm.  
Pharoah Sanders Quartet Yoshi's. 8 and 10pm, \$20. Through Sun/18.  
West Coast Swing All-Stars Ashkenaz. 9pm, \$8.

### Folk/world/country

Acoustic open mic Lost and Found Saloon. 9pm.  
Los Compas Pier 23. 10pm. Dance lesson at 8:30pm.  
Rory MacNamara Plough and Stars. 7pm.  
Danilo Perez Great American Music Hall. 9pm, \$18.

### Bay Area

Irish Session Cato's Ale House. 6pm.

### Dance clubs

Audible Colors The Tap. 7-10pm. Downtempo with Schnezzzy, Damo, Nicole, and guests. 10pm-2am, \$5. House music with Tasho and guests.  
Bondage A Go-Go Cat Chib. 9pm-3am, \$7-10. With DJs Dannon and Fernando.  
Breathe Oxygen Bar. 9pm. With DJ Jimez.  
Broadway Studios 9pm. Salsa. Dance lesson at 7pm.  
Cream Butter. 8pm-2am.  
Dark Sparkle Cafe du Nord. 10pm, \$3-5. See 8 Days a Week, page 64.  
Dirty Break An Sibm, 1176 Sutter; 929-1992. 9:30pm-2am. With David Michael and Hank the Guy with Records spinning funky breaks and house.  
Discover Ruby.Skye. 9pm-3am. House music with residents.  
Dot Restaurant 1611 Post; 922-7788. 9pm-2am. House music with Jorge Terez and Louis.  
Drag Butter. 8pm. With Frenchy Le Freak.  
Elephunk Justice League. 9pm-2am, \$7. Hip-hop music with Ces One, Jahzyer, and others.  
Filament Pow! A Cocktail Lounge. 9pm-2am. With Chulada and weekly guests.

Gather Round Fuse, 493 Broadway; 788-2706. 10pm-2am. With Cinnamon Underpants and DJ Design.  
Indulgence Starlight Room. 7pm. With DJ Bruce.  
JazzIIJungle Tongue and Groove. 9pm, \$5. With resident DJ Denizen and guests Mushroom and Roscoe 2000.  
Kandyflip 330 Ritch. 9pm, \$5. Downtempo, breakbeat, and jungle with rotating residents.  
Lithium Lounge 26 Mix. 10pm-2am, \$3. Live jazz and drum 'n' bass with Shan Kenner and guests.  
Nessun Dorma HiFi. 10-01pm. House music.  
Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polyvog and the Tadpoles and guests.  
Progress Liquid. 10pm-2am, \$3. Kramer and Allison and residents spin techno and trance.  
Qool 111 Minna St. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.  
Qool after party Light, 839 Geary; 474-3216. 10pm-2am.  
Recline AsiaSE. 7pm, \$5. With Pause, Jamo, and Wisdom.  
Red Wine Social Dalva, 3121 16th St; 332-5800, ext 211. 10pm-2am. With Toph One.  
Retro Kat Glas Kat. 9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe, and funk, disco, and house music.  
Seance Backflip. 9pm-2am, \$5. Third anniversary with Franky Boissy and Sep.  
Situation Glas Kat. 6-9pm. '80s music with DJ Dan.  
Subconscious Rawhide. 10pm-2am, \$5. With residents and guests Markie Mark, Spun, and Josh.  
Sweet Spot 238 Columbus; 434-1308. 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixa, Fuzze, and Kevvy Kev.  
Wednesday Sessions Galaxy, 1840 Haight; 387-2996. 9pm-2am, \$5. House music.

### Bay Area

Ascension Blake's. 9:30pm, \$5. House and trance with DJs D, Joey Mazzola, Alex Van Dune, and guests.  
Club Fusetti 10pm. Salsa and merengue with Nueva Era. Salsa lessons at 8pm.  
Soulvation Ruby Room. 10pm-2am. With DJ Kitty.  
Venue Bluesville. 9:30pm-2am. Soul music with DJs Lash and Juice.

### Classical

San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. Harry Bicket is the guest conductor in this all-Handel performance; John Butt is the featured organist.

### Bay Area

Shirley Su Young Kim UC Berkeley, Hertz Hall, Berk; (510) 642-4864. Noon, free. The pianist gives a recital of 20th-century works.  
Continued on page 70

## SUNDAY MAR 18



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THUR. 3/15  
ART HIRAHARA TRIO

FRI. 3/16  
BORDERLINE

SAT. 3/17  
WALTER EARL QUARTET

MON. 3/19  
LITHIUM HOUSE

TUES. 3/20  
REALISTIC

WED. 3/21  
KIM NALLEY

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## critic's choice: music

## Kronos Quartet

Fri/16-Sat/17, Yerba Buena Center for the Arts Theater

For 27 years San Francisco's Kronos Quartet has made the world safe and hospitable for innovative string quartet pieces by living composers. With violinist David Harrington leading safaris into uncharted territories by scouring other cultures for new music, Kronos has ventured far afield from the conventional European classical chamber repertoire, playing works by everyone from Astor Piazzolla and Osvaldo Golijov to Raymond Scott and Howlin' Wolf. In its home season the quartet (violinists Harrington and John Sherba, violist Hank Dutt, and cellist Jennifer Culp) offers a typically wide variety of local and world premieres. Friday's "Recent Kronos" program includes three pieces written for Kronos by composers Michael Gordon, P.Q. Phan, and Franghiz Ali-Zadeh; special arrangements of works by Enrique Rangel, M. Venado de Campo, Margarita Lecuona, and Silvestre Revueltas; and a collaboration with Turkish percussion virtuoso Burhan Öçal of the Istanbul Oriental Ensemble. Saturday's "Kronos and Riley" program features Kronos playing Terry Riley, Charles Mingus, and Peteris Vasks, and Riley performing his own solo piano improvisations. 8 p.m., 700 Howard, S.F. \$18-\$28 (\$30-\$50 for both nights). (415) 978-2778. (Derk Richardson)



PHOTO OF THE KRONOS QUARTET - FROM LEFT: DAVID HARRINGTON, JOHN SHERBA, JENNIFER CULP AND HANK DUTT - BY MICHAEL LAVINE

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WEDNESDAY 3/14 Two shows, Cork Club  
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**NOEL JEWKES**

THURSDAY 3/15 Cork Club 9pm, \$7:

**PEOPLES BIZARRE  
Toids**

FRIDAY 3/16 Cork Club, 10pm, \$7:

**ALPHABET  
SOUP**

SATURDAY 3/17 Cork Club 10pm, \$7:

**MARCUS  
SHELBY  
ORCHESTRA**

TUESDAY 3/20 Two shows, Cork Club  
9 & 10:30pm, \$7:

**ETIENNE  
DE ROCHER**

WED. 3/21 Two shows, Cork Club 9 &  
11pm, \$7:

**SCOTT  
AMENDOLA  
BAND**

THURS. 3/22 Two shows, Cork Club 9 &  
11pm, \$7:

**JIM CAMPILONGO  
BAND**

COMING UP:

Broun Fellinis 3/23

Bitches Brew 3/24

Marcus Shelby Trio 3/28

Sam Rivers Trio 3/29, 30, 31

Drums & Tuba 4/1-2

Harriet Tubman 4/12, 13, 14

Peter Apfelbaum Sextet

4/25-26

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THURSDAY



Wednesday, March 14  
SALSA DANCE CLASS W/ RON 8:30PM  
LOS COMPAS  
10PM

Thursday, March 8  
ED KELLY  
W/ ROBERT STEWART,  
RON BECKER  
DARRYL GREEN

Friday, March 16  
ERIC LINDELL  
NEW ORLEANS JAZZ 10PM

Saturday, March 17  
ST. PATS!  
THROWING ROSES 2-9PM  
RED DI REGGAE 10PM

Sunday, March 18  
REED FROMER & FRIENDS  
5-9PM

Monday, March 19  
MARTY EGGERS  
5-7:30PM  
STRAIGHT AHEAD JAZZ 9-12AM  
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Tues: FAMILIA -No Cover  
Jazz Breaks/Soul/  
Hip-Hop/Groove  
Rotating DJs: Toph One,  
Pouse, Wisdom, Zotch  
& Ted Shred

Thurs: World Wide Lounge  
- No Cover/World Beat  
- Rotating DJs:  
Popi Chocolate,  
Corozon, Ron & Ruben

Sat: Soul/Solso/Funk/Hip-Hop  
DJ Willie & Ted Shred  
21 & over  
433-4247  
1326 Grant Ave  
Btwn. Vallejo & Green



FRIDAY, MARCH 16

**Cari Lee & The  
Saddle-ites w/  
The Stillmen**

SATURDAY, MARCH 17

**The Carmen  
Getit Band**

TUESDAY, MARCH 20

**Spencer Jarett  
Band**

858 San Pablo, Albany  
510-524-9299

## music calendar

### Wednesday 14

From page 69

'Long Live Life ... Theresienstadt, 1941-1945'  
St. John's Presbyterian Church, 2727 College,  
Berkeley (925) 866-9559. 7:30pm. An all-star  
local cast, including mezzo-soprano Sylvie  
Braitman and soprano Eileen Morris, is fea-  
tured in this performance dedicated to the  
Czechoslovakian concentration camp.  
Ron McKean First Presbyterian Church, 2619  
Brindway, Oakl; (510) 444-3555. 12:15pm,  
free. The organist performs various improvi-  
sations, as well as his own compositions.

### Thursday 15

#### Rock/blues/hip-hop

Blue in Green, Operation Interstellar Hotel  
Utah. 8:30pm.  
Brass Monkey Blue Lamp. 9:30pm.  
DJ Assault, Detroit Grand Pubahs Bas. 9pm-  
2am, \$15. With Star Eyes, I-Boogie, and Ms. E.  
Nelly Furtado Binho's 365 Club. 8pm, \$15.  
Albert 'King' Giles Skip's Tavern. 7pm.  
El Greco, OM Last Day Saloon. 9pm, \$5.  
Ron Hacker Saloon. 9:30pm.  
'Hex Appeal' Kinn's. 9:30pm. With Flowershop.  
Ledisi Cafe du Nord. 10pm, \$6. With DJ JJ.  
David Lindley Great American Music Hall.  
8pm, \$16.50. With Wally Ingram.  
Memory Man, Lisa M, Love Rhino Paradise  
Lounge. 6pm.  
Pancake Circus, Jackpot, Etienne de Rocher  
Shin's. 9pm, \$8.  
Pure Ecstasy Glas Kat. 8pm.  
Slaptones Velvet Lounge. 9pm-2am.  
'Stinky's Peepshow' Covered Wagon Saloon.  
9:30pm, \$5. With One Man Army, Reducers  
S.F., and Turbo A.C.'s.  
Tainted Love Tongue and Groove. 9pm.  
Richard Thompson Fillmore. 8pm, \$25. See 8  
Days a Week, page 64.  
Throttle Finger Bottom of the Hill. 9:30pm, \$8.  
Walter 'Wolfman' Washington Boom Boom  
Room. 9:15pm, \$15. Through Fri/16.  
Wing Nut, Milktooth, Tire Belly, goh, Mike  
Boner Paradise Lounge. 8:30pm.

#### Bay Area

Jimmy Buffett and the Coral Reefer Band  
Oakland Arena, 7000 Coliseum, Oakl; (415)  
421-TIXS. 8pm, \$29.25-57.25.  
Ed Early Band Fourth Street Tavern. 9:30pm.  
Glitter Mini Nine Starry Plough. 9:15pm, \$5.  
Country Pete McGill and his Cottonfield  
Blues Band 10739 MacArthur, Oakl; (510)  
553-9892. 9pm.  
Mynock, Hostile Amish, Mommy's Friend  
Stork Club. 9pm, \$5.  
Strange People Entertaining in Person,  
Jimmy Craven 19 Broadway. 6:30pm.

#### Jazz/new music

Red Archibald and the Internationals Top of  
the Mark. 8:30pm, \$8.  
Regina Carter Hotel Rex, 562 Sutter, 398-  
6449. 6:30pm, \$14.  
Waldo Carter and Mike Lipskin Moose's. 8pm.  
Dick Fregulia-Vince Gomez Duo Cobalt  
Tavern. 7pm.  
Jack Hicks Carta. 7pm.  
Ed Kelly and the Jazz Knights Pier 23. 10pm.  
Shan Kenner Enrico's. 7pm.  
Kim Nalley Jazz at Pearl's. 9pm.  
Larry O'Leno Pimm Bar, 1092 Post; 771-2022.  
8:30pm. Also Fri/16-Sat/17.  
Billy Philadelphia One Market Restaurant.  
7pm. Also Fri/16-Sat/17.  
Return to One, 'A set of 15-minute solos  
part two' Luggage Store Gallery. 8pm, \$6-10.  
Sherrie Roberts Cosmopolitan Cafe, 121  
Spear; 543-4001. 8pm.  
San Francisco Symphony Jazz Butterfly.  
10pm. With DJ SoMuchSoul.  
Starlight Orchestra Starlight Room. 8pm. Also  
Fri/16-Sat/17.  
Toids, Peoples Bizarre Bruno's. 9 and 11pm.  
Ronald Wilson Quintet Les Jouins. 8pm. Also  
Sat/17.

#### Bay Area

Basso Trio Jupiter. 8pm.  
Jazz Singers' Collective Autumn's, 1801 Univer-  
sity, Berk; (510) 849-2662. 8pm.  
Chris Brown, Cenk Ergun, and Aurie Hsu Mills  
College Chapel, 5000 MacArthur, Oakl; (510)  
636-7748. 9pm.

Continued on page 72

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**Blakes**  
ON TELEGRAPH

Wednesday 3/14 Trance  
**ASCENSION**  
DJ D. & Macadilo

Thursday 3/15  
**Space Monkey**  
DJ: Charlotte & Boner

Friday 3/16  
**OMAYA**

AFRO CUBAN BOYS REGGAE

Saturday 3/17.

**Mustard Pie**  
Led Zeppelin Tribute

Sunday 3/18 Hip  
Hop  
**Third District**

**Lunar Heights**  
Monday 3/19

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3/14 The Darker Side of the 70's & 80's  
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\$3 before 9pm \$5 after

3/15 Soul/R&B  
**LEDISI WITH ANIBADE**  
And DJ JJ  
10PM  
**EMI MUSIC PRESENTS:**  
"Dance to the Music" Listening Party  
6PM

3/16 Vintage Jazz and Blues  
**LAVAY SMITH AND HER**  
**RED HOT SKILLET LICKERS**  
10PM  
**BEN BONHAM**  
7:30PM

3/17 Northern Soul/Power Punk  
**THE INCITERS**  
78 RPM  
10PM

3/18 Stylish Pop Noir  
**THE MUSIC LOVERS**  
**THE SMART SET**  
Low Water  
9PM

3/19 Greasy Garage Pandemonium  
**THE GENTLEMEN CALLERS**  
9PM

3/20 Pop Emo Space Gazer  
**PINQ**  
**PLANETS WEST**  
**BUILT LIKE ALASKA**  
9PM

COMING UP:  
3/21 The Andy Peters Show  
(CD Release Party)  
3/22 Ledisi with Anibade and DJ JJ,  
UNIVERSAL RECORDS LISTENING PARTY

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HAPPY HOUR UNTIL 7:30 DAILY





# music calendar

## club guide venue directory

Amnesia 853 Valencia; (415) 970-8336.  
Amoeba Music 1855 Haight; (415) 831-1200.  
Annie's Cocktail Lounge 15 Boardman Place; (415) 703-0865.  
AsiaSF 201 Ninth St; (415) 255-8889.  
Atlas Cate 3049 20th St; (415) 648-1047.  
Backflip 601 Eddy; (415) 771-FLIP.  
Baobab 3388 19th St; (415) 643-3558.  
Bas 383 Bay; (415) 441-3885.  
Beach Chalet 1000 Great Highway; (415) 386-8439.  
Beauty Bar 2299 Mission; (415) 285-0323.  
Big Heart City 836 Mission; (415) 777-0666.  
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.  
Biscuits and Blues 401 Mason; (415) 292-2583.  
Bistro E Europe 4901 Mission; (415) 469-5637.  
Black Cat 501 Broadway; (415) 981-2233.  
Blind Tiger 787 Broadway; (415) 788-4020.  
Blue Lamp 561 Geary; (415) 885-1464.  
Boom Boom Room 1601 Fillmore; (415) 673-8000.  
Boomerang 1840 Haight; (415) 387-2996.  
Bottom of the Hill 1233 17th St; (415) 621-4455.  
Brainwash 1122 Folsom; (415) 255-4866.  
Broadway Studios 435 Broadway; (415) 291-0933.  
Bruno's 2389 Mission; (415) 648-7701.  
Bubble Lounge 714 Montgomery; (415) 434-4204.  
Butter 354 11th St; (415) 863-5964.  
Butterfly 1710 Mission; (415) 864-5575.  
The Cate 2367 Market; (415) 861-3846.  
Café Claude 7 Claude; (415) 392-3505.  
Cate Cocomo 650 Indiana; (415) 824-6910.  
Cafe du Nord 2170 Market; (415) 861-5016.  
Cafe International 508 Haight; (415) 552-7390.  
Cafe Niebaum-Coppola 916 Kearny; (415) 291-1700.  
Carta 1760 Market; (415) 863-3516.  
Cat Club 1190 Folsom; (415) 431-3332.  
Cellar 685 Sutter; (415) 441-5678.  
Circadia 2727 Mariposa; (415) 552-2649.  
City Nights 715 Harrison; (415) 546-7938.  
Club Deluxe 1509-11 Haight; (415) 552-6949.  
Club NV 525 Howard; (415) 339-8686.  
Club Six 60 Sixth St; (415) 863-1221.  
Club Townsend 177 Townsend; (415) 974-1156.  
Covered Wagon Saloon 917 Folsom; (415) 974-1585.  
Cypress Club 500 Jackson; (415) 296-8555.  
Deuces 2319 Taraval; (415) 566-9122.  
Eastside West 3154 Fillmore; (415) 885-4000.  
Edinburgh Castle 950 Geary; (415) 885-4074.  
850 Cigar Bar 850 Montgomery; (415) 291-0850.  
Elbo Room 647 Valencia; (415) 552-7788.  
11:11 Lounge 1330 Polk; (415) 885-2652.  
Endup 401 Sixth St; (415) 357-0827.  
Enrico's 504 Broadway; (415) 982-6223.  
Fillmore 1805 Geary; (415) 346-6000.  
Gin Joint 312 Harriet; (415) 934-1655.  
Glas Kat 520 Fourth St; (415) 495-6626.  
Great American Music Hall 859 O'Farrell; (415) 885-0750.  
Hi-Ball Lounge 473 Broadway; (415) 397-9464.  
HiFi 2125 Lombard; (415) 345-TONE.  
Holy Cow 1531 Folsom; (415) 621-6087.  
Hotel Utah 500 Fourth St; (415) 546-6300.  
House of Shields 39 New Montgomery; (415) 392-7732.  
Hush Hush Lounge 496 14th St; (415) 241-9944.  
Infusion 555 Second St; (415) 543-2282.  
Ireland's 32 3920 Geary; (415) 386-6173.  
Irish Bank 10 Mark Lane; (415) 788-7152.  
Iron Horse 19 Maiden Lane; (415) 789-7899.  
Java on Ocean 1700 Ocean; (415) 587-3126.  
Jazz at Pearl's 256 Columbus; (415) 291-8255.  
Jelly's 295 China Basin Way; (415) 495-3099.  
Johnny Foley's 243 O'Farrell; (415) 954-0777.  
Les Joullins 44 Ellis; (415) 397-5397.  
Justice League 628 Divisadero; (415) 289-2038.  
Kate O'Briens 579 Howard; (415) 882-7240.

Kimo's 1351 Polk; (415) 885-4535.  
King Street Garage 174 King; (415) 665-6715.  
Last Day Saloon 406 Clement; (415) 387-6343.  
Lexington Club 3464 19th St; (415) 863-2052.  
Liquid 2925 16th St; (415) 289-6833.  
Lost and Found Saloon 1353 Grant; (415) 675-5996.  
Lou's Pier 47 300 Jefferson; (415) 771-0377.  
Luggage Store Gallery 1007 Market, Second fl; (415) 255-5971.



World ambassador: Danilo Pérez performs at the Great American Music Hall Wed/14.

Mad Dog in the Fog 530 Haight; (415) 626-7279.  
Make-Out Room 3225 22nd St; (415) 647-2888.  
Mario's Bohemian 2209 Polk; (415) 776-8226.  
Maritime Hall 450 Harrison; (415) 974-0634.  
Metronome Ballroom 1830 17th St; (415) 252-9000.  
Mexican Bus Bús leaves from Chevy's at Fourth Street at Howard; (415) 546-3747.  
Moose's 1652 Stockton; (415) 989-7800.  
Movida Lounge 200 Fillmore; (415) 934-8637.  
Nickie's BBQ 460 Haight; (415) 621-6508.  
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.  
O'Farrell Street Bar 800 Larkin; (415) 567-9326.  
Old First Church 1751 Sacramento; (415) 474-1608.  
111 Minna St. 111 Minna; (415) 974-1719.  
One Market Restaurant 1 Market; (415) 777-5577.  
Oxygen Bar 795 Valencia; (415) 255-2102.  
Paradise Lounge 308 11th St; (415) 861-6906.  
Peña del Sur 2870 22nd St; (415) 550-1101.  
Piaf's 1686 Market; (415) 864-3700.  
Pier 23 Pier 23; (415) 362-5125.  
Plough and Stars 116 Clement; (415) 751-1122.  
Plush Room 940 Sutter; (415) 885-2800.  
Polly Esther's 181 Eddy; (415) 885-1977.  
Pow! A Cocktail Lounge 101 Sixth St; (415) 278-0940.  
The Ramp 855 China Basin; (415) 621-2378.  
Rasselas 2801 California; (415) 567-5010.  
Rawhide 280 Seventh St; (415) 820-1621.  
Red Devil Lounge 1695 Polk; (415) 921-1695.  
Redwood Room Clift Hotel, 495 Geary; (415) 775-4700.  
El Rio 3158 Mission; (415) 282-3325.  
Ritz-Carlton 600 Stockton; (415) 296-7465.  
Rose Pistola 532 Columbus; (415) 399-0499.  
Royale 1326 Grant; (415) 433-4247.  
Ruby Skye 420 Mason; (415) 693-0777.  
Sacrifice 800 South Van Ness; (415) 641-0990.  
Saloon 1232 Grant; (415) 989-7666.  
San Francisco Brewing Company 155 Columbus; (415) 434-3344.  
Shanghai 1930 133 Steuart; (415) 896-5600.  
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.  
Skip's Tavern 453 Cortland; (415) 282-3456.  
Slim's 333 11th St; (415) 522-0333.  
Sno-Drift 1830 Third St; (415) 431-4766.  
Sound Factory 525 Harrison; (415) 979-8686.

Space 550 550 Barneveld; (415) 550-8286.  
Starlight Room Drake Hotel, 450 Powell; (415) 395-8595.  
Stars 555 Golden Gate; (415) 861-7827.  
Storyville 1751 Fulton; (415) 441-1751.  
The Stud 399 Ninth St; (415) 252-7883.  
Studio 435 435 Broadway; (415) 291-0333.  
Tango Tango 1550 California; (415) 775-0442.  
Tempest 431 Natoma; (415) 495-1863.  
Ten 15 Folsom 1015 Folsom; (415) 431-0700.  
330 Ritch 330 Ritch; (415) 541-9574.  
Tongue and Groove 2513 Van Ness; (415) 928-0404.  
The Top 424 Haight; (415) 864-7386.  
Top of the Mark Mark Hopkins International Hotel, 1 Nob Hill; (415) 616-6916.  
Trapdoor 3251 Scott; (415) 776-1928.  
26 Mix 3024 Mission; (415) 248-1319.  
Up & Down Club 1151 Folsom; (415) 626-2388.  
Velvet Lounge 443 Broadway; (415) 788-0228.  
Venue 9 252 Ninth St; (415) 626-2169.  
Voodoo Lounge 2937 Mission; (415) 285-3369.  
Warfield 982 Market; (415) 775-7722.

### Bay Area

Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.  
Baltic 135 Park Place, Point Richmond; (510) 235-2532.  
Bison Brewing Company 2598 Telegraph, Berk; (510) 841-7734.  
Blake's 2367 Telegraph, Berk; (510) 848-0886.  
Bluesville 131 Broadway, Oakl; (510) 893-6215.  
Caribee Dance Center 1408 Webster, Oakl; (510) 835-4006.  
Cato's Ale House 3891 Piedmont, Oakl; (510) 655-3349.  
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.  
Eli's Mile High Club 3629 MLK Jr Way, Oakl; (510) 655-6661.  
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.  
Freight and Salvage 1111 Addison, Berk; (510) 548-1761.  
H's Lordships 199 Seawall, Berk; (510) 843-2733.  
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.  
Ivy Room Solano at San Pablo, Albany; (510) 524-9299.  
Jimmie's VIP Jazz Room 1731 San Pablo, Oakl; (510) 268-8444.  
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.  
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.  
New George's 842 Fourth St, San Rafael; (415) 457-1515.  
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.  
924 Gilman 924 Gilman, Berk; (510) 525-9926.  
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.  
Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400.  
Pasand Lounge 2286 Shattuck, Berk; (510) 549-2559.  
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.  
Peri's 29 Broadway, Fairfax; (415) 459-9910.  
Port Lite 229 Brush, Oakl; (510) 451-0600.  
Ruby Room 132 14th St, Oakl; (510) 444-7224.  
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (415) 355-1882.  
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.  
Stork Club 2330 Telegraph, Oakl; (510) 444-6174.  
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.  
Tavern Grill 1448 Burlingame, Burlingame; (415) 344-5692.  
Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.  
Veterans Memorial Building 200 Grand, Oakl; (510) 238-3284.  
Voulez Vous 2930 College, Berk; (510) 548-4708.  
White Horse 6551 Telegraph, Oakl; (510) 652-3820.  
Yoshi's 510 Embarcadero West, Jack London Square, Oakl; (510) 238-9200. ❖

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FRI 3/16	FUZZBUCKET 9PM
SAT 3/17	CONFESSIOAL FESTIVAL 4:30PM FLUKE STARBUCKER, SAN GERONIMO, ELEVENTEEN, M. HEADPHONE, TILL 7 YEARS PASS OVER HIM, CUTLASS SUPREME, ST. PATRICK EWINGS
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**music**  
**calendar**

rock, jazz, folk/world,  
 dance clubs & classical

**Thursday 15**

From page 70

**Pharoah Sanders Quartet** Yoshi's, 8 and 10pm, \$20. Through Sun/18.

**Folk/world/country**

**Acoustic open mic** Sacred Grounds Cafe, 2095 Hayes, 387-3859, 7:30pm. With Todd Tholke and guests.

**All Wrecked Up** Atlas Cafe, 8pm.

**Gathering of Vibes** Fort Mason Center, Cowell Theater, Marina at Laguna; (415) 441-3687, 8pm, \$22-25.

**Andrew MacNamara and Gerry O'Connor** Plough and Stars, 7pm. Through Sat/17.

**Mazacote** Elbo Room, 10pm, \$6.

**Bay Area**

**Keni 'El Lebrijano'** Albatross, 1822 San Pablo, Berk; (510) THE-BIRD, 9pm.

**David Maloney** Freight and Salvage, 8pm, \$15.50-16.50.

**Babatundé Olatunji** Ashkenaz, 9pm, \$12. See 8 Days a Week, page 64.

**Za'atar** Berkeley Richmond Jewish Community Center, 1414 Walnut, Berk; (510) 848-0237, 7:30pm, \$14-16. Jewish Music Festival.

**Faith City Nights**, 9:30pm, \$12. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.

**Foxy Lady Lounge** Pow! A Cocktail Lounge, 9pm, \$3. With Neil N. Kizmiraz.

**Free Liquid**, 10pm-2am. With DJ Dimitri and guests.

**Fudge Sacrifice**, 10pm-2am, \$3. JB spins hip-hop.

**Full Circle Club** 238, 238 Columbus; 339-7899, 9pm-6am. With residents Norm Stradley and Ben Doren.

**Gravity Backflip**, 10pm, \$5. DJs Reda and Ahmir.

**Instrumental Sound Factory**, 10pm-2am, \$5-10. Breaks, dancehall, soul and old school with residents Mr. I. and Qwest.

**It's On An Sihn**, 1176 Sutter; 929-1992, 8pm-2am. With residents Jon Brown, Swope, and Kelvin K.

**Kit Kat Endup**, 10pm, \$12. With Garth.

**Levitation** Oxygen Bar, 9pm. Psychedelic and goa trance with the Resonance Image Program.

**Lunar Soul Justice League**, 9pm, \$7. With Jahzyer, Steve OnclDR, Polo One, and Politik.

**Benefit for the Cuba Educational Project**; bring a canned food donation.

**Meow Glas Kat**, 10pm-2am, \$10. Urban grooves, hip-hop, and R&B with Switch.

**Mi Amor Gala**, 2565 Mission; 289-2030, ext. 4, 9:30pm-2am. Hip-hop, dancehall, R&B, and salsa with I-Cue, D-Sharp, and B-Trax.

**Moulin Rouge**, 1500 Broadway; 346-7683, 9pm-2am. Club classics and house with Charles B., Goxee, Antony, and Von.

**1984 Cat Club**, 9pm. '80s music.

**Pink Pony** 8:30pm. Queer dance party.

**Ponzu Sessions** Ponzu, 401 Taylor; 775-7979, 8pm. With Teresa.

**Popscene** 330 Rich, 10pm-2am, \$5. Indie rock and Britpop.

**Pub Club Fiddler's Green**, 1333 Columbus; 339-8784, 9pm-2am, \$5. With residents Johnny O'Blivion and Scott Schaefer and guest Carlos.

**Red Bull Happy Hour Butter**, 6-9pm. With Frenchy Le Freak.

**Reform Skool** The Stud, 10pm, \$5. Go-go, boys, house, and urban beats with DJ Jeff Chandler and guests.

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critic's choice: music

**Pan Sonic**

Mon/19, Great American Music Hall

The first thing you might notice in Pan Sonic's latest offering is a return to the funk, or at least as much of it as you can expect from these champions of ultra-minimalist post-techno. *Aaltopiiri* allows a little more of a swing to the beat (though more implied than stated outright) while continuing their experiments in deconstructed music. Previous albums saw the Finnish duo increasingly stripping away the layers of techno until all that was left was the barest rhythmic pulse and the slightest drone of a bass line. Their continuing emphasis on space, whether between the beats or in the reverberating quality of the sounds, questions the nature of music itself. Pan Sonic's live show is an experience meant to be felt as much as heard. They assault your ears with punctuated, high-pitched tones and your body with waves of rumbling sub-bass. Yet as sparse as their music may seem on the surface, don't be surprised if you find yourself shaking your butt just a little bit. OST and Kid 606 open. 9 p.m., 859 O'Farrell, S.F. \$10-\$12. (415) 885-0750. (Joe Salas)



PHOTO BY PEROU



# music calendar

**Soulness Hush Hush Lounge.** 9:30pm-2am, \$3. DJ Goldmyne and English Steve spin vintage soul and R&B.

**Sure Shot The Top.** 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr.

**Toph with no Name** 26 Mix. 9pm-2am, \$5. With Toph One and guests.

**Volume Bohemia,** 1624 California. 9pm-2am, \$5. With Mad Marj.

**What Da Funk Nickie's BBQ.** 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

## Bay Area

**Dedicated Followers of Fashion** Ruby Room. 10pm-2am. Pop music.

**Hatcha** Bison Brewing Company. 9:30pm-2am. Dance music with Raphael and Ken Q.

**Reggae Lounge** On Broadway. 334 Broadway, Jack London Square, Oakland. (510) 663-8189. 9pm-2am, \$6. With Peja Peja, Polo Mo'squaz, and Ashanti Hi Fi.

**Soundboutique** Ivy Room. 10pm. With residents Jacob and Sean.

**Space Monkey** Blake's. 9:30pm, \$5. With DJs Add One, Big Willie, and Paul Guido and MC UC Buu spinning dance music.

## Classical

**St. Lawrence String Quartet** San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega. 759-3475. 8pm, \$6-10. The quartet is joined by pianist Stephen Prutsman in a recital of works by Tchaikovsky, Franck, and Jonathan Berger.

## friday 16

### Rock/blues/hip-hop

**Los Cervieros,** Gooftall Covered Wagon Saloon. 6pm, \$3.

**Faraway Brothers** Blue Lamp. 9:30pm.

**Felonious,** DJ Jahzyer Elbo Room. 10pm, \$6.

**Five Point Plan,** Steven Emerson Tongue and Groove. 9pm, \$8.

**Funky Meters,** Dirty Dozen Brass Band Slim's. 9pm, \$26.50. Through Sat/17.

**Mark Growden,** Wonder Sisters Hotel Utah. 9pm.

**Annie Haser** and **Curtis Kamiya** Circadia. 8pm, \$3.

**Hucklebucks** Cosmopolitan Cafe, 121 Spear. 543-4001. 8pm.

**Luckie Strike** Saloon. 4pm.

**MacGregor,** et al Skip's Tavern. 9pm. Through Sat/17.

**Monkey,** Phenomenauts, Operation Interstellar Voodoo Lounge. 9pm, \$6.

**Johnny Nitro** Saloon. 9:30pm. Also Sun/18.

**Pepe Deluxe,** Buck 65, Rainer Truby Rocca-pulca, 3410 Mission. 648-6611. 8pm, \$12.50.

**Rocket from the Crypt** Amoeba Music. 5pm.

See 8 Days a Week, page 64.

**Rocket from the Crypt,** Pansy Division, Gotohells Bottom of the Hill. 10pm, \$12. See 8 Days a Week, page 64.

**Tip On In** Paradise Lounge. 6pm.

**Violet Discord,** Fracas, American Heart Break, Napoleon Blown Apart Paradise Lounge. 8:30pm.

**Walter 'Wolfman' Washington** Boom Boom Room. 9:15pm, \$15.

**Zonk,** Tree O'Frogs Seventh Note, 915 Columbus. 921-2582. 8:30pm, \$8.

## Bay Area

**DJ Colt 45** Jahva House, 3306 Lakeshore, Oakland. (510) 836-5282. 10pm. CD-release party.

**Arthur Funkarelli,** Luca Bazzi, Yellow #5 Port Life. 6pm, \$5. St. Patrick's Day party.

**Kill the Messenger,** Lesser of Two, P.A.W.N.S., Dorry Tourett and the Skirtheads, Phoenix Thunderstone, Sugarlips 924 Gilman. 8pm, \$5.

**Cari Lee** and the **Saddle-ites,** Stillmen Ivy Room. 10pm, \$5.

**Little Johnny** and the **Giants** Eli's Mile High Club. 8pm.

**Mad Hannans** Fourth Street Tavern. 9:30pm.

**New Monsoon** Jupiter. 8pm.

**NoMeansNo,** Removal Starry Plough. 9:45pm, \$12.

**Rube Waddell,** Japonize Elephants, Mike Boner Stork Club. 9:30pm, \$5.

**Tattoo Blue** Baltic. 9pm.

**Wonderbread** 5 19 Broadway. 9:30pm, \$10.

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8:30PM **Ouroboros**  
**Jasper Thresh**

**Thur 3/15**  
8:30PM **Blue In Green**  
**Operation Interstellar**

**Fri 3/19**  
9 PM **Mark Growden**  
**The Wonder Sisters**

**Sat 3/10**  
8 PM **99th Monkey**  
**The Tabloids**  
5AM

**Sun 3/11**  
8:30PM **Jepor Heysh**  
**Fiction**

**Mon 3/12**  
**Open Mike w/ Dayla**  
**Soul...7:30 sign ups FREE**

**Tues 3/13**  
8:30 PM **Jeff Isen**  
**Curtis Kamiya**  
**Dani Linnetz**

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OUR LADY OF THE HIGHWAY  
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**Thurs. 3/15**  
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9pm

**Fri. 3/16**  
**FLYING OTHER**  
**BROTHERS**  
9:30pm

**Sat. 3/17**  
**St. Patrick's Day**  
**THE CHEESEBALLS**  
9:30pm

**Sun. 3/18**  
**JULES BROUSSARD**  
4-8pm

**Mon. 3/19**  
**WALTER WOLFMAN**  
**WASHINGTON**  
8pm

**Tues. 3/20**  
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## Jazz/new music

**Alphabet Soup Quartet** Bruno's. 10pm.

Continued on page 74



## Friday 16

From page 73

**Bitches Brew, Brass Monkey** Last Day Saloon. 9pm, \$7.  
**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10. Also Sat/16.  
**Phillip Crawford—Steve Fowler Duo** Carta. 9pm.  
**Kwaku Daddy, Lawrence Ferrara, David Hardiman, and Charles McCarthy** Old First Church. 8pm, \$7-9.

**Los Gatos** Butterfly. 11pm.  
**Chris Huson** Moose's. 8pm.  
**Gregory James** Café Claude. 7:30pm.  
**Eric Lindell** Pier 23. 10pm.  
**Living Daylights** Connecticut Yankee, 100 Connecticut; (510) 420-1529. 10:30pm, \$10-12.  
**Ricardo Scalas** Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm.  
**Mal Sharpe and Big Money in Jazz** Enrico's. 8:30pm.  
**Eric Shifrin Trio** Cobalt Tavern. 7pm.

**Lavay Smith and Her Red Hot Skillet Lickers** Café du Nord. 10pm, \$7.  
**Paula West** Plush Room. 8pm, \$20-25.  
**Woody Woodhouse** Jazz at Pearl's. 9:30pm.  
 With the Glen Pearson Trio. Through Sat/17.

## Bay Area

**John Bischoff and Ed Osborn** 21 Grand, Oak; (510) 444-7263. 8:30pm, \$6-10.  
**Keith Greeninger, Jay Howlett, Bob Malone, Dave Nachmanoff** Sanchez Concert Hall.

7:30pm, \$8-15.

**Pharoah Sanders Quartet** Yoshi's. 8 and 10pm, \$24. Through Sun/18.

## Folk/world/country

**Common Sense, Jones Slim's** 9pm, \$12-14.  
**Andrew MacNamara and Gerry O'Connor** Plough and Stars. 7pm. Through Sat/17.  
**Frankie Paul Justice League** 9pm, \$18.  
**Sonando** 850 Cigar Bar. 10pm.

## Bay Area

**Yair Dalal** UC Berkeley, 125 Morrison Hall, Berk; (510) 642-2678. 3pm. Jewish Music Festival.  
**Samba Ngo** Ashkenaz. 9:30pm, \$10.  
**Omayya Blake's** 9:30pm, \$7.  
**Rompe y Raja** La Peña Cultural Center. 8:30pm, \$13-15.  
**John Stewart** Freight and Salvage. 8pm, \$17.50-18.50.

## Dance clubs

**Activate Light** 839 Geary; 474-3216. 5-10pm, \$4. Techno happy hour with Kylene, Chameleon, and Brian Cox.  
**Assimilate 2000** Cat Club. 9:30pm-3am. With DJs Damon and Viper.  
**Backflip** 10pm-2am, \$5. House music with Centipede and Tom Thump.  
**Candy Sacrifice** 10pm-2am, \$5. Hip-hop, rock, and new wave with Spin and Grand T.  
**Club Red** The Stud. 10pm-3am, \$4-6. '80s dance music and hip-hop with Black and Switch.  
**Club 238** 238 Columbus; 979-3031. 9:30pm-9pm-6am, \$10. House, progressive, and hip-hop with Rick Lee and DJ Bookcr.  
**Club NV** 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.  
**Club Nzinga** El Rio. 9pm, \$7. World beat with DJ Ruiz.  
**Cymbiosis** Movida Lounge. 7pm. Hip-hop, Latin, and funk with Mike Styles.  
**Evolution Space** 550. 10pm-6am, \$15-20. House music with Sandy Rivera, Matt Mau, LT Brown, and others.  
**Fag Fridays** Endup. 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.  
**Far East** Blind Tiger. 10pm-2am, \$5. House and 2 step with Paul Craven and guests.  
**Havana** 330 Ritch. 10pm. Latin dance music with residents.  
**House of Voodoo** Big Heart City. 9pm, \$5-7. With Voodoo and Perki.  
**Life VSF** 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics, and grooves.  
**Little House in the City** Club Townsend. 11:45am-7pm, \$15-20. With Roger Sanchez, Terry Mullan, Jen, and others.  
**Mandala** Azeba Music. 7pm.  
**Maze Club** Six. 9:30pm-2am. Techno with the Advent, Justi, and Stephan.  
**Mission K.O.** 26 Mix. 10:30pm. With Mike B and Jonah Sharp.  
**Mystic Dance 4.D** Great American Music Hall. 8:30pm-2am, \$15. World dance music party with the Venusians, DJ Dragonfly, and various other performers.  
**Nickie's BBQ** 9pm-2am. Wisdom spins funk and soul classics.  
**Nikita** Ten 15 Folsom. 10pm, \$15. With John Digiweed and Sean Cusik.  
**Pepper** 111 Minna St. 9pm, \$5-8. See 8 Days a Week, page 64.  
**Ponzu Sessions** Ponzu, 401 Taylor; 775-7979. 8pm. With Kerri.  
**Pow! A Cocktail Lounge** 6pm, \$3. Tribal house and Latin music with Be Smiley.  
**Radioactive** Maritime Hall Lounge, 375 First; 281-0866. 9pm-2am, \$10-15. House music with Joey Mazzola, RKTech, Ian Lewis, and Rossi.  
**Sequence** Glas Kat. 10pm-2am. With RTiger, Bruce, Switch, and rotating residents.  
**Shake** Galaxy, 1840 Haight; 387-2996. 10pm-2am. With TimDawg, Jonene, and Tasho.  
**Sol Elements** Oxygen Bar. 9pm. With Sol Provider.  
**Square** Ruby Sky. 9pm-3am. House music with David Harness and Behrouz.  
**Step An Silmi**, 1176 Sutter; 929-1992. 10pm-2am, \$5. 2 step with John Paul, Enzyme, and Dom Some and guest Mike Bee.  
**Stir Friday** 111 Minna St. 5:30-9pm, \$3. Dance music with Jason Fluid and Mancesh the Twister.  
**True Skool** Storyville. 9pm, \$5-10. Hip-hop with residents and guests J-Boogie and Definite.

## Bay Area

**Club Fusetti** 10pm. Brazilian music with guest Sensasamba and Aquarela dance group.  
**Episode** Kip's, 2439 Durant, Berk; (510) 848-4340. 9:30pm, \$5. Hip-hop, R&B, and dancehall with Opus, Ricochet, Tico, and Crook.  
**Ruby Room** 10pm-2am. '70s and '80s glam rock and pop music.

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## Classical

**Helen Oiworth** *Covermint*, 321 Thiraval, 664-5335, 7:30pm.  
**Kronos Quartet** *Yerba Buena Center for the Arts Theater*, 700 Howard, 978-2778, 8pm, \$18-50. Through Sat/17. See Critic's Choice.  
**Philharmonia Baroque Orchestra** *Herbst Theatre*, 401 Van Ness, 392-4400, 8pm, \$32-46.  
**Violinist Andrew Manze** makes his debut with the orchestra, joining in a performance of works by Mozart. Through Sun/11.  
**SFSU Symphony Orchestra** *SFSU, Creative Arts Building, McKinnin Theatre*, 1600 Holloway, 338-2467, 8pm, \$3-5. Professor Ronald Caltabiano leads the orchestra through Beethoven's Symphony No. 1, among other works.

## Bay Area

**Oakland East Bay Symphony** *Panminot Theatre*, 8pm, \$15-55. Michael Morgan's assistant conductor, Scott Parkman, leads the symphony through works by Tchaikovsky, Chen Yi, and Ravel. Elizabeth Morgan is the guest pianist.

## saturday 17

### Rock/blues/hip-hop

**Blues Fuse** *Atlas Cafe*, 4pm.  
**Box Set, Bill Botrell and the Stokemen** *Great American Music Hall*, 9pm, \$13-14.  
**Oecry, Oozies, 400 Blows, Idiots, Holy Assassins, AC-OShe, Teenage Harlots** *Covered Wagon Saloon*, 8pm, \$5.  
**Electric Eggplant** *Paradise Lounge*, 6pm.  
**Johnny Fabulous** *Cosmopolitan Cafe*, 121 Spear, 543-4001, 8pm.  
**Fluke Starbucker, San Geronimo, Eleventeen, Till Seven Years Pass Over Him, M. Headphone, Cutlass Supreme, St. Patrick Ewings** *Kimo's*, 4:30pm, \$5.  
**Funk-Freak All-Stars** *Boom Boom Room*, 9:15pm, \$10.  
**Funky Meters, Dirty Dozen Brass Band** *Slim's*, 9pm, \$26-50.  
**Grind Orchestra, Subarachnoid Space, Zmrzlina** *Bottom of the Hill*, 10pm, \$7.  
**Ron Hacker** *Saloon*, 4pm.  
**Gomer Hendrix** *Brainwash*, 8pm.  
**I Seen Elvis** *Tongue and Groove*, 9pm.  
**Inciters, Soul Steppers** *Cafe du Nord*, 10pm, \$7.  
**Roland Ivey and the Shamrockers** *Blue Lamp*, 9:30pm.  
**Curtis Lawson** *Saloon*, 9:30pm.  
**MacGregor, et al** *Skip's Tavern*, 9pm.  
**Eric McFadden Experience, Oeadweight, National Joy Band, Orums 'n' Space, Peak Show, Insex, Gruesome Galore, Creamcicle, Pedalsped** *Paradise Lounge*, 6pm, \$8-12.  
**99th Monkey, Tabloids, 5AM** *Hotel Utah*, 9pm.  
**Quality Hog** *Red Devil Lounge*, 10pm.  
**Roofies, Little Fuzzy, Double U** *El Rio*, 10pm, \$5.  
**Super Diamond** *Slim's*, 9pm, \$18-20.  
**Amon Tobin, Jonah Sharp** *Bimbo's 365 Club*, 9pm, \$15.  
**Vinyl Elbo Room**, 10pm, \$7.  
**Wig Salad, Groove.org** *Last Day Saloon*, 9pm, \$5.

## Bay Area

**Brian and Chris, Corsciana, New Rochelles** *Stork Club*, 9:30pm, \$5.  
**Curbside Journal, Cutlass Supreme, Jumbo's** *Kill Crane* *Port Lite*, 9pm, \$5.  
**Custard Pie Blake's**, 9:30pm, \$5.  
**Johnny Gill** *Kimball's East*, 8 and 10pm, \$30.  
**Hoods, Benumb, Above the World, Chronic Disorder, Eulogy** *924 Gihmin*, 8pm, \$5.  
**Jumbo, Cat McLean** *Ovo* *19 Broadway*, 9:30pm, \$7.  
**Rick Kellogg Band** *Baltic*, 9pm.  
**Kaos, Sam the Butcher** *832 E. 11th St, Onkl*, (510) 670-1168, 8pm, \$5.  
**Network Electric** *Jupiter*, 8pm.  
**Sugar G** *Eli's Mile High Club*, 8pm.  
**Taos Hum** *Fourth Street Tavern*, 9:30pm.  
**White Bread, Burn, Bearing, Fatty, Soul** *Ascending* *Kick's II*, 581 Fifth St, *Oakl*, (510) 839-3006, 9pm, \$7.

## Jazz/new music

**Gerald Beckett Jazz Trio** *Garibaldi Cafe*, 1600 17th St, 552-3325, 7pm.  
**Rhonda Benin and Soulful Strut** *Enrico's*, 8:30pm.  
**Oon Bennett and Jeanne Hoffman** *Moose's*, 8pm. Also Tues/20.

Continued on page 78

# Elbo Room

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 The Explosion  
 Peepshow: Something Green This Way Comes

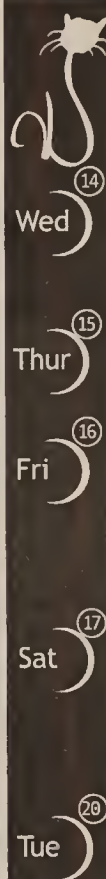
**Fri 3/16 10pm-2am**  
**Alcoholocaust Presents**  
**Happy Hour Show 6pm \$5**  
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**March 23** • Consuelo, Laird  
**March 30** • Consuelo, Tom Thump

**March 17** • Anita Lofton, Mauricio  
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# Boogers are hip

Last Thursday morning I left the 10-year anniversary of **Come-Unity** at a decent hour. "I must be responsible," I warned myself. "I am an adult, and adults don't stay out when they know they have to work the next day." Right?

So I took a cab home, made some tea, and put on the most cliché crap that anyone could listen to in my state, the Orb. Moonlight trickled through my shades as dubby beats and comforting sound bites eeked from my stereo. I sat on my bed and imagined the enormous amounts of fun that the rest of the Come-Unity posse must be having at the raging after-party. Depression took over.

So I sat on my bed, "Little Fluffy Clouds" came on, and I drew a miserable-looking cloud, its face contorted into a frown. I gave the cloud a sawed-off shotgun and pointed it directly at its head. "There ain't no li'l fluffy clouds 'round here, bitch," I scribed beneath the cloud. All the love-raver molecules inside me transformed into bitterness and rage.

Then I decided to get a head start on my work, specifically a dis piece on downtempo music. I put on Air and wrote, "Lightweight enough to be cool when you're coming down off of drugs." Nothing was flowing, possibly because it was nearly 5 a.m., but I was tormented by the thought of others enjoying themselves. "I must rave, I must rave," I repeated. Regardless, I continued to work, trying to come up with alternate phrases for downtempo, which included the truly stupid: nu skool jazz hop, nu skool fling, heavy petal, blowntempo, dumtempo, and deep louse. But it wasn't really happening, so I decided to invent new boogie terminologies to replace what I tend to abuse: The old "did you feel it?" and "I was feelin' it" translated to the more extreme and active. "I got felt by it"; "get your groove on" got modernized with the kinkier "get your grip on"; the haggard "work it out" became "grab it up"; the tired "I'm gonna school you" was replaced by the rougher, more in-your-face "I'm gonna fling it on you"; and the ubiquitous "this shit is dope" was overtaken by something my all-time hero, Richard Pryor, announced in 1971: "Boogers are hip."

And then I realized that at moments like these, my fledgling intellect is safer inside a pounding, filthy nightclub than in my bedroom, where the dumbest shit on earth involuntarily clogs my brain. I had lost my ATM card earlier that day and had no cash on me, but I did have a neat little piggy bank. Accordingly, I counted nine dollars in coins, left my boss a brutally honest message on his voice mail, lit a smoke, and waited outside for my cab. Despite the severe motedness of having to explain the loose-change situation to the cab driver, my shadiness paid off in droves: there at the Come-Unity after-rager, I got felt by it. **Josh** (Conscious Session), **Fabulizz**, and **Adonis** played deep, moody house music (perfect for this early/late hour), we all drank cocktails as if they were made of water, and I had long, strange conversations that I can't remember with people whose names I have already forgotten. It was a beautiful day.

## A conversation with Monty (this one I remember)

House and 2 step DJ **Monty Luke** is kind of cranky. Not cranky in a bad way, but cranky in a constructive, "I'm-so-annoyed-that-I'm-gonna-fucking-run-it-myself" way. He recently launched his own weekly, **Solid**, Thursdays at Light, and is co-owner of the **Justice League Sound System** (no relation to the club). Lately we exchanged some heated e-mails concerning the state of the S.F. dance scene — and why some of it fucking sucks, and why, despite it all, we're still addicted to it. Here's a bit of what he had to say over the phone:

**Bay Guardian:** Last year you lived in London. Were you impressed with the house scene there?

**Monty Luke:** One of the things that blew my mind about the music was that you go to England, and the average person who doesn't even have a pair of decks at home knows so much more about house music. You wouldn't believe the level of knowledge people have, even the average clubgoer.

**BG:** Has 2 step taken off in S.F. like you thought it would?

**ML:** Pretty much, yes. Island Def Jam is putting out the MJ Cole album [*Sincere*] here in April, starting off with the single "Crazy Love." To be honest, I thought it was going to remain more on the underground level, but already they're trying to push it to commercial radio.

**BG:** 2 step is more of a main-room music, but like drum 'n' bass, here it's following the side-room pattern.

**ML:** It's the 2 step community in S.F.'s fault. This is not back-room or side-room music, and I don't think people should be treating it like that. Everyone here wanted to be the first person to play it out, to play it alongside the drum 'n' bass DJs in the side room, and because of that it's now associated with side-room music.

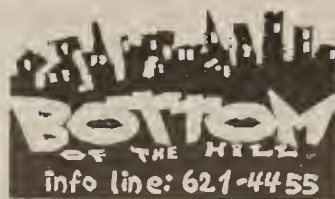
**BG:** Lately you've been talking a lot about the gay scene versus the straight one. Interesting, especially coming from a straight male.

**ML:** I used to play at a gay club when I was a college student in Santa Barbara, and then I realized that the energy in gay clubs is unparalleled. *Unparalleled*. Not everyone going to straight clubs is as exuberant as an 18- or 20-year-old raver, but in the gay scene none of that matters. There's just as much energy coming off a guy who's 18 as a guy who's 48. Somehow we need to get that energy back into the club scene at large. Sunday at the Top is good energy. But if you mix straight clubs up with people who are trying to fucking work it out on the dance floor, you could blow the fucking roof off the place.

**Come-Unity.** First Wednesdays, 10 p.m.-5 a.m., Space 550, 550 Barneveld, S.F. [www.come-unity.com](http://www.come-unity.com).

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Send comments or tips to [ladyarmalade@sfbg.com](mailto:ladyarmalade@sfbg.com).



Wed 3/14 9:30 \$7	Track Star Aden Ee
Thu 3/15 9:30 \$8	20 yrs. anniversary tribute to Bon Scott / ACDC Throttle Finger with Dean Del Ray and Josh Zee from Protein
Fri 3/16 10:00 \$12	Rocket From the Crypt <a href="http://www.rftc.com">www.rftc.com</a> Pansy Division The Gotohells
Sat 3/17 10:00 \$7	Grind Orchestra Subarachnoid Space Zmrzlina
Sun 3/18 5:30 \$5	all-you-can-eat BBQ at 4:00 Steakhouse Captain Bringdown Gruesome Galore
Mon 3/19 9:00 \$5	The Church Steps St. André Charles Atlas
Tue 3/20 9:00 \$8	Laika and the Cosmonauts from Finland Pollo Del Mar Ape
Wed 3/21 9:00 \$7	Electric Wizard first US tour Warhorse Goatsnake totimoshi
Thu 3/22	Figs
Fri 3/23	Hell's Bells
Sat 3/24	Murder City Devils
Sun 3/25	Randy Becket's Rebel Train
Mon 3/26	Magic Carpathians
Tue 3/27	The Plus Ones
Wed 3/28	Continental
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**JONATHA BROOKE**  
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**music**  
**calendar** rock, jazz, folk/world,  
dance clubs & classical

**Saturday 17**

From page 75

**Clairdee** Circadia. 8pm, \$3.  
**Jinx Jones Trio** Café Claude. 7pm.  
**Michael LaMacchia Trio** Cobalt Tavern. 7:30pm.  
**Fil Lorenz Trio** 21st Amendment, 563 Second St.; 369-0900. 7pm.  
**BJ Papa Cafe** Prague, 584 Pacific; 433-3811. 9:30pm.  
**pickPocket Ensemble** Carta. 9pm.  
**Smith Dobson Jr.** Simple Pleasures Cafe. 8pm.  
**Paula West** Plush Room. 8 and 10:30pm, \$20-25.  
**Woody Woodhouse** Jazz at Pearl's. 9:30pm.  
With the Glen Pearson Trio. Through Sat/17.

**Bay Area**

**Donald 'Duck' Bailey and the Distones**, Anna and Federico Cervantes Anna's, 1801 University, Berk; (510) 849-2662. 8pm.  
**Carmen Getit Band** Ivy Room. 10pm, \$5. With Steve Lucky.  
**Orquesta la Moderna Tradicion** Kimball's Carnival, 522 Second St, Oakl; (510) 444-6979. 9:30pm, \$15.  
**Pharoah Sanders Quartet** Yoshi's. 8 and 10pm, \$20. Through Sun/18.

**Folk/world/country**

**Elena Del Rio**, Rafael Manriquez Peña del Sur. 8pm, \$8.  
**Miguel Frascioni and Stephen Kent** Noc Valley Ministry. 8:15pm, \$12-14. See Grooves, page 60, and 8 Days a Week, page 64.  
**Josh Jones Quartet** 850 Cigar Bar. 10pm.  
**Andrew MacNamara and Gerry O'Connor** Plough and Stars. 7pm. Through Sat/17.  
**Red Di Pier** 23. 10pm.  
**Throwing Roses** Pier 23. 2pm.  
**Baba Yaga El Rio** 4pm, \$6. With 11 Monte and the Hoopsters Hula Hoop dance troupe.

**Bay Area**

**Black Brothers** Freight and Salvage. 8pm, \$17.50-18.50.  
**Maureen Brennan Group** Albatross, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm.  
**Yair Dalal and Hamza El Din** UC Berkeley, Wheeler Auditorium, Berk; (925) 866-9559. 8pm, \$23-25. Jewish Music Festival.  
**John Santos and Machete Ensemble** La Peña Cultural Center. 8:30pm, \$12-14.  
**Sensasamba** Ashkenaz. 9:30pm, \$11.  
**Sly Boots** Starry Plough. 6pm, \$10.

**Dance clubs**

**Atmosfera** 111 Minna St. 9pm-2am, \$10. With DJ Said.  
**Backflip** 10pm-2am, \$5. House music with Mauricio and Anita Lofton.  
**Bas** 9:30pm-2am. House, salsa and club music with David Murray, Tony O, and Jojo.  
**Baysiks** The Tap. 7-10pm. With J. Falcoque, Fiction, John Paul, Enzyme, and Dom Some.  
**Bobbi Meyers** Light, 839 Geary; 474-3216. 10pm-2am. With Arkay, Phil Salter, and Iggy.  
**Bohemia** 1624 California, 474-6968. 10pm-2am. House music with rotating residents.  
**Bottom Heavy** The Tap. 10pm-2am. U.K. garage and drum 'n' bass with various residents.  
**Circuit** 699 Market; 547-1407. 10pm-4am. House music with Disciple.  
**Clean Plate Club** An Sibin, 1176 Sutter; 929-1992. 10pm-2am, \$5. Techno.  
**Double Barreled** 26 Mix. 9pm-2am, \$5. House music with rotating residents.  
**Eargasmic** Oxygen Bar. 9pm-2am. With Rick Lara.  
**East West Justice League** 9pm. Hip-hop with Toks and Mind Motion.  
**Eklektic** Cat Club. 10pm-3am. Drum 'n' bass with rotating residents and guests Mad Max, R.A.W., and Controlled Substance.  
**Electrolush** Blind Tiger. 10pm-2am, \$5. House with rotating residents.  
**Escapade** Ruby Skye. 7pm-3am, \$25. With resident B.B. Hayes and guests.  
**Excess Club** 238, 238 Columbus; 434-1308. 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.  
**FutureRoots** Movida Lounge. 9pm. With Kevin and Huckster.  
**Groove Kitty** Glas Kat. 9:30pm-2am. House music, trip-hop, and rare grooves with residents.  
**Hit Parade** Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.  
**Lifted Soul** HiFi. 9pm. Deep house with Dwight Johnson.

**Namaste** Kelly's Mission Rock, 817 China Basin; 626-5355. 9pm, \$15. House music with the Idjut Boys and others.

**Other Whirled** Endup. 6pm-4pm. With Nobel, Vince, Christine, and Daniel.  
**Oushaya** VSF, 278 11th St; (800) 581-2107. 9pm-2am, \$15.

**Ponzu Sessions** Panzu, 401 Taylor; 775-7979. 9pm. With Señor Keyvan.

**Pow! A Cocktail Lounge** 9pm, \$3. House music with Fadrian and Sutake.

**Psych 'n' Soul** Mad Dog in the Fog. 10pm. With Blitz and Tabla del Fi.

**Release** Ten 15 Folsom. 10pm-6am, \$20. With guest Deep Dish.

**Remedy** Big Heart City. 9pm-4am. House, soul, and R&B with residents and guest Mark Grant.

**San Francisco Butter** 9pm. With rotating residents Iele, Dano, JZ, and David Coleman, plus Sen-set.

**Sexy Provocative** Schroeder's, 240 Front; 289-2030, ext 4. 9:30pm-2am. R&B, hip-hop, dancehall, and club classics with T.D., Franzen, D-Sharp, and Rolo 1-3.

**Source** Maritime Hall Lounge, 375 First; 281-0866. 9pm-2am, \$15. Hip-hop with Steve Alder, Detect, Rick Lee, and more.

**Sub Zero** Sino-Drift. 10pm-4:30am. House and UK garage with resident Sean Ferguson and guests Mark F. Quark and Ted Zelah.

**Subterra** Ten 15 Folsom. 10pm-6am. With resident Tom Thump.

**Supastar** Sacrifice. 10pm-2am, \$5. With local DJs.

**Universe** Club Townsend. 10pm-1am, \$14. House music with David Harness and Bud Chism.

**Bay Area**

**Gravity Club** Finsett. 10pm. Funk, R&B, soul, and house.

**Rimshot** Bench and Bar, 120 11th St; (510) 839-0580. 9pm, \$6-8. Hip-hop, R&B, house, and reggae.

**Classical**

**Junior Bach Festival** San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; (925) 279-2224. 3pm, \$4-8. (Also at First Congregational Church, 2345 Channing, Berk. 7:30pm.) This two-week event brings young people from around the Bay Area together to perform Bach's solo, ensemble, orchestra, and choral works. Through Sun/25.

**Kronos Quartet** Yerba Buena Center for the Arts Theater, 700 Howard; 978-2778. 8pm, \$18-28. See Critic's Choice.

**San Francisco Bach Choir** Calvary Presbyterian Church, Fillmore at Jackson; 441-4942. 8pm, \$18-30. The choir performs Heinrich Schütz's interpretation of the Psalms of David. Through Sun/18.

**San Francisco Symphony** Davies Symphony Hall, 401 Van Ness; 864-6000. 2pm, \$5-46. The symphony performs a "Music for Families" program.

**sunday 18**

**Rock/blues/hip-hop**

**Big Dumb Face**, El Greco Slim's. 8pm, \$15.  
**Blues jam** Blue Lamp. 9:30pm. With Pimp Daddy Jesus.

**Blues jam** Skip's Tavern. 4pm. With Regi Harvey.

**Sam Bush** Great American Music Hall. 8pm, \$20.

**'Cohen's House of Fun'** Last Day Saloon. 9pm. With Jason.

**For Stars**, Western Make-Out Room. 8:30pm, \$6.

**Gene Loves Jezebel** Pound SF, Pier 96, 100 Cargo; 826-9202. 8pm, \$10.

**Jepor Heysh**, Fiction Hotel Utah. 8:30pm.

**Morbosidad**, Resuscitator, Anvil Covered Wagon Saloon. 9pm.

**Music Lovers**, Smart Set, Low Water Cafe du Nord. 9pm, \$5.

**King Perkoff Band** Saloon. 4pm.

**Beebe Price** Boom Boom Room. 9:15pm, \$3.

**Solvents**, Lucky Stiffs, Debris Paradise Lounge. 8pm, \$5. With DJ Sweaty Betty and the Rock 'n' Roller Derby Girls.

**Speedboat**, KoolieCat Attne, 3336 24th St; 643-3376. 9pm.

**Steakhouse**, Captain Bringdown, Gruesome Galore Bottom of the Hill. 5:30pm, \$5. With all-you-can-eat BBQ at 4pm.

Continued on page 80



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**music**

**calendar**

rock, jazz, folk/world,  
dance clubs & classical

**Sunday 18**

From page 78

**Total Shutdown**, 400 Blows, Akimbo, Wrench  
Kimo's. 9:30pm.  
**Trouser-Drowning Noah** Paradise Lounge. 4pm.

**Bay Area**

**Ian Brennan**, Carissa's Weird, Ray's Vast  
Basement, Kevin Army Stork Club. 9pm, \$5.  
**Johnny Gill** Kimball's East. 8 and 10pm, \$30.  
**Don Henley** Paramount Theatre. 8pm, \$65-85.  
**Henry J. Kaiser**, Vinyl, New Monsoon, Raja  
and Srini Ashkenaz. 5pm, \$20. Benefit for  
Doctors Without Borders.  
**Third District**, Lunar Heights Blake's.  
9:30pm, \$3.

**Jazz/new music**

**Dpie Bellas** Top of the Mark. 8:30pm, \$8.  
**Larry Bragg** and Bizness Starlight Room.  
8pm.  
**Larry Douglas Jazz Band** Les Joulins. 8pm.  
**Walter Earl** Enrico's. 7pm.  
**Reed Fromer and friends** Pier 23. 5pm.  
**Mike Greensill and friends** Moose's. 7:30pm.  
**Alan Hightman** Simple Pleasures Cafe. 8pm.  
**Greg Jones and P.S.T.** Kelly's Mission Rock,  
817 China Basin; 626-5355. 10am.  
**Shan Kenner Trio** Vesuvio Cafe, 255 Colum-  
bus; 362-3370. 4pm.  
**Love Motel** Rassell's. 6pm.  
**Larry D'Leno** Piano Bar, 1092 Post; 771-2022.  
4:30pm.  
**Mitch Schmitt-Alexander Smith Duo** Carta.  
9pm.  
**Paula West** Plush Room. 5pm, \$20.

**Bay Area**

**Viv Corringham**, Jack Wright Tina Space,  
3192 Adeline, Berk; (510) 649-8744. 8pm, \$8.  
**Judy Hall jazz jam**, Dori and Dave 19 Broad-  
way. 4:30pm.  
**Jazz jam session** Bluesville. 8pm.  
**Mark Little** Plymouth United Church of  
Christ, 424 Monte Vista, Oakl; (510) 654-  
5300. 11pm.  
**Pharoah Sanders Quartet** Yoshi's. 2 and 8pm,  
\$5-24.  
**Anton Schwartz** Cato's Ale House. 6pm.

**Folk/world/country**

**Candela El Rio**. 4pm, \$7. With salsa dance  
class at 3:15pm.  
**East of Eden**, Pades, Paradigm Vaadood  
Lounge. 7pm, \$5.  
**Seisuin** Plough and Stars. 7pm. With Kieran  
Marsen, Michael Stack, and Richard Mandel.

**Bay Area**

**Hanes Family** Freight and Salvage. 8pm,  
\$15.50-16.50.  
**Sean Hannan** Fourth Street Tavern. 9:30pm.  
**Open mic** Stork Club. 9pm.  
**'Starry Session'** Starry Plough. 8pm. With  
Shay Black.

**Dance clubs**

**Beatdown Sundaze** Golden Gate Park band-  
shell; 289-6642. Noon-6pm. With Pacus,  
Tripnotix, MC Boomerang, Fidget, Nikola,  
and Andre Lucero.  
**Bionic** The Top. 10pm-2am. With Solar, Mark  
E. Quark, and Iz.  
**Brainwash** 5-8pm. DJ Turtle spins drum 'n'  
bass.  
**Broadway Studios** 9pm. Argentine tango.  
Dance lesson at 7pm.  
**Club Havana** Jelly's. 4pm, \$7. With Mazacote  
and Ivette Fuentes.  
**Compression** An Sibun, 1176 Sutter; 929-  
1992. 8pm-2am, \$3. Drum 'n' bass with res-  
idents and guests Ivry, Håvøc, and Aye-N.  
**Den Galaxy**, 1840 Haight; 387-2996. 9pm-  
2am. With Dano, JZ, and Fredness.  
**Dot Restaurant** 1611 Post; 922-7788. 8pm-  
3am, \$5. Trance and house with Reckless  
Ryan, Jayen V, Drew, and Kins.  
**Dub Mission** Elbo Room. 9pm-2am, \$4. Dub  
and roots reggae with Sep and J-Boogie and  
guest Dub Vendor.  
**Entropy** Charlie's Club, 309 Cortland; 206-  
9367. 9pm-2am. Electro, industrial, and  
synth pop with Feist and Hasenphucker.  
**Fame Galaxy**, 1840 Haight; 387-2996. 2-  
10pm. 2 step party with Foxsee, Patrick Wil-  
son, Filthy Rich, and Rasoul.  
**Fiction** Tongue and Groove. 10pm, \$3. Pop  
and rock DJs and a performance by the  
Devices.

Continued on page 82

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**critic's choice: music**

**Mogwai**

Mon/19, Bimbo's 365 Club

Although rock may appear to be dead (witness the rise of electronic music and teeny-bop pop bands), Mogwai thankfully persist in their dedication to the art of guitar music. Their last LP, 1999's *Come On*

*Die Young*, began with a sample of Iggy Pop, most likely spoken sometime in the late '70s, praising Johnny Rotten and the new punk movement. Yet Mogwai are no retro outfit trying to relive rock 'n' roll's gloried past. They take the best bits — the roar of punk, the ambitious grandeur of prog rock — and, with a keen sense of pop melody, weave together something all their own. Listening to a Mogwai song is like watching some epic movie. It begins quietly, then slowly builds to a stormy balance between chaotic guitar and achingly beautiful melody. Mogwai bring you up on a tidal wave of noise and emotion before gently lowering you back down again, often in the space of nine minutes. Not bad for a primarily instrumental band. 9 p.m., 1025 Columbus, S.F. \$14-\$15. (415) 474-0365. (Joe Salas)

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\$12 ADVANCE / \$14 DOOR

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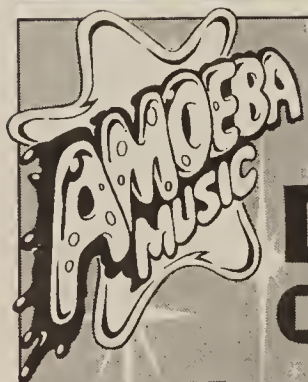
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**OLU DARA**  
DOORS 7PM **sat (7) april** \$10 ADV

**LTJ BUKEM**  
DOORS 7PM **thu (12) april**

## music calendar

### Sunday 18

From page 80

**Pleasuredome Club Townsend.** 9pm-3:30am, \$7. With Neil Lewis and Jeff Johnson.  
**Rebirth 330 Ritch.** 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.  
**Reggae Sundaze Nickie's BBQ.** 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.  
**Sedation Oxygen Bar.** 9pm. With residents.  
**Spundae 1015 Folsom.** 9pm-6am, \$5. With rotating DJs.  
**Sunday School Sno-Drift.** 9pm-2am, \$10. House and downtempo with Rick Preston and Keebo.  
**Sushi 26 Mix.** 5-11pm, \$5. With DJ Gray and rotating residents and guest Rick Preston.  
**T-Dance Endup.** 6am. House music with rotating residents.

### Bay Area

**Club Fusetti 10pm.** World beat and house music with DJ Ruben.  
**Dollar Bill Sundays Brew's,** 341 13th St, Oakl; (510) 465-2739. 9pm.  
**La Peña Flamenco La Peña Cultural Center.** 4pm, \$3.

### Classical

**Academy of St. Martin in the Fields Davies** Symphony Hall, 401 Van Ness; 864-6000. 7:30pm, \$15-77. The ensemble performs works by Handel, Mozart, and Bach. The conductor is Murray Perahia. Through Mon/19.  
**Twyla Robinson Old First Church.** 5:30pm, \$20. The vocalists and pianist Carol Isaac debuts several songs by Edwin Penhorwood.  
**Kathleen Joyce-Greendahl and Marjimm Thoene St. Mary's Cathedral,** 1111 Gough; 567-2020, ext 213. 3:30pm. The flutist and organist give a recital.  
**Dan Levitan and Randall Weiss Congregation Sha'ar Zahav,** 290 Dolores; 575-4961. 4pm, \$5-25. The harpist and violinist perform works by Saint-Saëns, Bruch, Ravel, and others.  
**Rachel Lu Community Music Center,** 544 Capp; 647-6015. 4pm. The pianist gives a recital of works by Schumann, Bach, and Mozart.  
**Pocket Opera Temple Emanu-El, Martin Meyer Auditorium,** 2 Lake; 575-1102. 3pm, \$13-27. The opera gives an Italian-language performance of Handel's Giulio Cesare.  
**San Francisco Bach Choir Calvary Presbyterian Church, Fillmore at Jackson;** 441-4942. 4pm, \$18-30. See Sat/17.  
**Sogni D'Oro St. Gregory Nyssen,** 500 DeHaro; (650) 299-8616. 4pm, \$25. The vocal quartet performs Bach's Actus Tragicus.

### Bay Area

**American Baroque Valley Center for Performing Arts, Studio Theater,** 3500 Mountain, Oakl; (510) 653-8420. 3pm, \$5-12. The musicians

rock, jazz, folk/world,  
dance clubs & classical

perform "Uncommon Grounds," a concert of new and unorthodox works.

**Baroque Choral Guild First Congregational Church,** 2345 Channing, Berk; (408) 733-8110. 7:30pm, \$15-20. The guild presents an evening of German choral music.

**Berkeley Opera Julia Morgan Center for the Arts,** 2640 College, Berk; (925) 798-1300. The opera opens its new season with Mozart's *The Marriage of Figaro*.

**Junior Bach Festival First Congregational Church,** 2345 Channing, Berk; (925) 279-2224. 3pm, \$4-8. Through Sun/25. See Sat/17.

**San Francisco Symphony musicians St. John's Presbyterian Church,** 2727 College, Berk; (415) 584-5946. 3:15pm, \$7-16. The quartet performs works by Beethoven, Bach, and Bloch, with Geraldine Walther as the principal violist.

### monday 19

### Rock/blues/hip-hop

**Bachelors Saloon.** 9:30pm.  
**Ian Brennan Show Brannwash.** 8pm.  
**Eliza Carthy Cellar at Johnny Foley's,** 243 O'Farrell; 255-0333. 8pm, \$12-14.  
**Gentleman Callers Cafe du Nord.** 9pm, \$5.  
**McAllisters, Garth Steel Klippert +3 Make-Out Room.** 8:30pm, \$6.  
**Mogwai Binbo's 365 Club.** 8pm, \$14-15. See Critic's Choice.  
**Open mic Hotel Utah.** 7:30pm. With Dayla Soul.  
**Open mic Skip's Tavern.** 7pm. With Regi Harvey.  
**Pan Sonic, Kid 606, OST Great American Music Hall.** 9pm, \$10-12. See Critic's Choice.  
**Peanut and the Apocalypse Boom Boom Room.** 9:15pm, \$3.  
**St. Andre, Charles Atlas, Church Steps Bottom of the Hill.** 9pm, \$7. See 8 Days a Week, page 64.  
**That One Guy and His Magic Pipe Elbo Room.** 9pm, \$4.

### Bay Area

**'Blue Monday Jam' Blake's.** 9:30pm, \$3. With the Steve Gannon Band.  
**Green Eggs and Schramm Fourth Street Tavern.** 9:30pm.  
**Country Pete McGill and friends A+C Club,** 1950 San Pablo, Oakl; (510) 893-4100. 9pm.

### Jazz/new music

**Dick Conte One Market Restaurant.** 7pm.  
**Contemporary Jazz Orchestra Jazz at Pearl's.** 9pm.  
**Ruth Davies and Kevin Gibbs Moose's.** 8pm.  
**Ezra Gale Trio North Star Restaurant,** 288 Connecticut; 551-9840. 6pm.  
**Barbara Hunter Quintet Les Joulins.** 8pm.  
**Larry O'Leno Enrico's.** 7pm.  
**Holly Penfield Mecca,** 2029 Market; 621-7000. 8 and 9:30pm.  
**Samantha Samuels, Meg MacKay San Francisco Performing Arts Library and Museum,** 401 Van Ness; 255-4800. 7pm.  
**Smith Dobson Jr. Simple Pleasures Cafe.** 8pm.  
**Swing Session Starlight Room.** 8:30pm.

### Bay Area

**Erik Friedlander's Topaz Yoshi's.** 8 and 10pm, \$6-8.  
**Jazz improv jam session Black Dot Cafe,** 2330 International, Oakl; (510) 533-6629. 9pm, \$3.  
**pickPocket Ensemble Albatross,** 1822 San Pablo, Berk; (510) THE-BIRD. 9pm.  
**Mike Zilber 19 Broadway.** 9:30pm.

### Folk/world/country

**Guitarras y Congas Top of the Mark.** 8:30pm, \$8.  
**Acoustic open mic Blue Lamp.** 9:30pm.

### Bay Area

**'Celi' Starry Plough.** 9pm.  
**Liam O'Flynn and the Piper's Call Band Freight and Salvage.** 8pm, \$16.50-17.50.

### Dance clubs

**Club Dread Justice League.** 9pm, \$10. Reggae and dancehall.  
**Chicklett Mod-Meltdown Paradise Lounge.** 8:30pm, \$4. DJ party.

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**SUN REGGAE SUNDAZE DJ RAS DAVID I**

**MON GRATEFUL DEAD JAMS DJ DARK STAR OAN**

**TUE AFRICA-ASIA-ARABIA DJ CHEB I SABBAH**



**Forward An Sibin**, 1176 Sutter; 929-1992. 8pm-2am. Techno, ambient, and drum 'n' bass with Wunjo and BVDub.  
**Frizar The Top**, 10pm. With Jeremiah, Barefoot, and Cerrelean.  
**Grateful Dead Jams** Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.  
**Milkshake Mondays Sno-Drift**, 10pm-2am. With resident DJ Travis.  
**Open turntables** Novida Lounge. 8pm.  
**Rockin' Java** 1821 Haight; 831-8842. 7pm. Hip-hop and open mic.  
**Star Lounge Up and Down Club**, 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.  
**Tranquility Base 26 Mix**, 9pm-2am. Ambient sounds with DJ Tram and guests.  
**Tranquilo Amnesia**, 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahale, Presha, and G.A.S.  
**Vroom El Rio**, 8pm-midnight. Punk, funk, and soul.

## Classical

**Academy of St. Martin in the Fields** Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-77. See Sun/17.  
**Left Coast Chamber Ensemble** War Memorial Performing Arts Center, 401 Van Ness; 642-8054. 8pm, \$12-15. Pulitzer prize-winner Lewis Spratlan hosts this concert of works by other prize-winning composers.

## tuesday 20

### Rock/blues/hip-hop

**Built Like Alaska, Planets West, Pinq** Cafe du Nord. 9pm, \$5.  
**'Divabands'** Red Devil Lounge. 8:15pm, \$5. With Amazon Mollies, Wendy Waller, and Judith Owen.  
**Drizzetto** Brannvash. 8pm.  
**Electric Wizard** Covered Wagon Saloon. 9pm.  
**Free Rika Shinohara, 12 Volt Sex, Debraiah, Gun and Doll Show** Paradise Lounge. 9pm, \$7. Plus open mic with Babs and Benjamin the Dog in the upstairs lounge.  
**Andrew Freeman Band** Blue Lamp. 9:30pm.  
**Front Porch Ministry** Kimo's. 9:30pm.  
**Jeff Isen, Curtis Kamiya, Dani Linnetz** Hotel Utah. 8:30pm.  
**Lisa Kindred Saloon**. 9:30pm.  
**Laika and the Cosmonauts, Pollo del Mar, Ape** Bottom of the Hill. 9pm, \$8.  
**Oscar Myers' Bluesbeat** Boom Boom Room. 9:15pm, \$1.  
**'New Roots to Hip-Hop'** Last Day Saloon. 9pm, \$5. With Felonious and guest Sisterz of the Underground.  
**Open mic** El Rio. 7:30pm.

### Bay Area

**Faraway Brothers** Fourth Street Tavern. 9:30pm.  
**Hope Child, Face on Straight** Blake's. 9:30pm, \$3.  
**Spencer Jarrett Band** Ivy Room. 10pm, \$5.

### Jazz/new music

**Kenny Brooks Trio** Butterfly. 10pm.  
**Etienne de Roche** Bruno's. 9 and 11pm.  
**Ezra Gale Trio** Amnesia. 9pm.  
**Gerry Grosz Trio** Beach Chalet. 6:30pm.  
**Hot Club of San Francisco Enrico's**. 7pm.  
**Vince Lateano Trio** Jazz at Pearl's. 9pm.  
**Fil Lorenz Big Band** Kells, 530 Jackson; 955-1916. 9pm.  
**Kevin Rayhill** One Market Restaurant. 7pm.  
**Fred Ross Project** Starlight Room. 8pm.  
**Lavay Smith and Her Red Hot Skillet Lickers** Top of the Mark. 8:30pm, \$8.  
**Swing Session** Broadway Studios. 9pm. With DJ Spencer.  
**Bishop Norman Williams Quintet** Les Jonlins. 8pm. With BJ Papa.

### Bay Area

**Heftipistole, Spore Attic, Aaron Novik** Tuna Space, 3192 Adeline, Berk; (510) 985-0916. 8pm, \$5.  
**Billy Huggins** benefit Yoshi's. 8 and 10pm, \$30. With Charles Lloyd, Pharoah Sanders, Bobby Hutcherson, Larry Grenadier, Julian Lage, and more.

### Folk/world/country

**Entre Nos** Elbo Room. 9pm, \$6.  
**Seisuin** Plough and Stars. With Paul Chaffee and Richard Mandell.

### Bay Area

**Brass Menagerie** Ashkenaz. 9pm, \$8.  
**Sean Hannan** 19 Broadway. 9:30pm.  
**Open mic** Stary Plough. 7:30pm.

### Dance clubs

**Asia Africa Arabia** Nickie's BBQ. 9pm-2am.  
**DJ Cheb I Sabbah** spins a blend of international music.  
**Cocktail hour** Club Deluxe. 6-9pm. Lounge music with Powerlounge and Brian Cox.  
**Development AsiaSE**. 10pm. Reference, Ray-gun, and Mykul Crane spin breakbeat and house.  
**Down There 26 Mix**. 9pm-2am. Hip-hop and downtempo with residents Monkey and Stef and guest Joshua Lee.  
**F#@! Tuesdays Backflip**. 10pm-2am. '80s music, soul, breakbeat, and hip-hop.  
**Galaxy** 1840 Haight; 387-2996. 9pm-2am, \$5. With residents Simon DK and Mad Marj and guest Markie.  
**Karamba** Glas Kat. 9:30pm-2am.  
**Music First** An Sibin, 1176 Sutter; 929-1992. 9pm-2am. Dance music.  
**Node Pow!** A Cocktail Lounge. 9pm-2am. Indie rock and electronica with Thorsten Sideboard and guests.  
**Phuturo** The Top. 7-10pm. Jungle music with Eva, Femmes Fatales, and White Rabbit. 10pm. Phuncateck crew.  
**Soul Samba** Dalva, 3121 16th St; 252-7740. 10pm-2am. Latin beats with El Super Chente, Hat Trick Jonny, and Asti Spumanti.  
**Wax Sacrifice**. 10pm-2am, \$5. Soul music with DJs Wisdom, Pause, and Sake One.

### Bay Area

**Club Fusetti** 9pm. Hip-hop and R&B with Phiness.  
**Mad Hatter** Bench and Bar, 120 11th St; (510) 496-6000, ext 120. 9pm-2am, \$3-5. Underground dance music.  
**Ruby Room** 10pm-2am. Punk rock.

### Classical

**San Francisco Concerto Orchestra** Presidia Chapel, Presidia, 130 Fisher Loop; 362-6080. 8pm, \$10. The orchestra premieres Jordi Cervello's *Concertino for Violin and String Orchestra* with several guest musicians.

# events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

## wednesday 14

### Around town

**'How to Present a Case in Small Claims Court'** New College of California, School of Law, 50 Fell; 241-1300. 5:15pm, free. This periodic workshop helps prepare litigants for potential small-claims court cases.  
**How to sell and value your business** 1426 Fillmore; 567-8002, ext 11. 7pm, free. The California Businesses for Sale Foundation holds this workshop.  
**'Prehistoric and Ethnic Rock in the World'** Alliance Française de San Francisco, 1345 Bush; 775-7755. 7pm, \$10. French author and scholar Dr. Jean Clottes lectures on this topic.  
**'Superstars! of Animation and Design'** Art Institutes International at San Francisco, 1170 Market; 771-3619. 6:30pm, free. Kathi Georges leads a multimedia presentation of trends and personalities in current animation and graphic design.  
**'Ushering Graphic Design into the 20th Century'** California College of Arts and Crafts, 1111 Eighth St; 626-6008. 7pm, \$8-12. Design historian and professor Steve Reoutt delivers lectures on three key figures in graphic design. The first is on A.M. Cassandre.

### Benefits

**Native American Health Center benefit** La Peña Cultural Center, 3105 Shattuck, Berk;

(510) 849-2568. 7:30pm, \$5. The center hosts a staff talent show and fundraiser for its scholarship fund, which will help send deserving Native American youth to college.

### Authors

**David Bach** Stacey's Bookstore, 581 Market; 421-4687. 12:30pm, free. The financial adviser talks about *Smart Couples Finish First*.  
**Raymond Feist, Sean Russell, Jack McDevitt** Booksmith, 1644 Haight; 863-8688. 7pm, free. The science-fiction authors read from their respective works.  
**Andrea Jeftanovic** Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm, free. The novelist discusses *Escenario de guerra* in Spanish.  
**Paul Reed** A Different Light, 489 Castro; 431-0891. 7:30pm, free. The novelist reads from and signs copies of *Vertical Intercourse*.  
**Bart Schneider** A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The novelist discusses *Secret Love*.

## thursday 15

### Around town

**About Face UCSF**, HSW-303, 505 Parnassus; 476-5222. Noon, free. The media literacy group lectures on negative imagery of women and girls in the media and its real-time effects.  
**Coleman Advocates for Children and Youth celebration** City Hall, North Light Court, 1 Carlton B. Goodlett Place; 239-0161. 5:30pm, \$25. Children's advocate Marian Wright Edelman is the keynote speaker at the 25th anniversary celebration of the organization.  
**'Global Warmaquina: The Internet and its Discontents'** The Lab, 2948 16th St; 864-8855. 8pm, call for price. John Jota Leanos, Mónica Praba Pilar, and René García lecture on this topic as part of the "Tecno-Promesas" exhibit at Galería de la Raza.  
**'Pop Go the Classics! The Ancient World in Popular Culture'** SFSU, Himmities Auditorium, 1600 Holloway; 338-7444. 7pm, free. This lecture series looks at the relation of ancient Mediterranean culture to current popular culture. This week's speaker is SFSU professor Dr. Pamela Vaughn.  
**'Retrospective on San Francisco Women Artists: 1887-Present'** Art Institutes International at San Francisco, 1170 Market; 865-0198. 6:30pm, free. Professor Maggi McElligott presents this lecture in celebration of Women's History Month.

### Benefits

**Winona LaDuke** King Middle School, 1781 Rose, Berk; (510) 848-6767, ext 609. 7:30pm, \$10-12. The activist, environmental author, and former Green Party vice-presidential candidate gives a lecture titled "Respecting Creation" during this benefit for KPFA-FM radio and Speak Out.

### Authors

**Anatole Anton, Milton Fisk, and Nancy Holstrom** Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm, free. The authors discuss *Not for Sale*.  
**Ken Baker** Booksmith, 1644 Haight; 863-8688. 7pm, free. The journalist discusses the memoir *Man Made: A Memoir of My Body*.

### Bay Area

**David Chadwick** Diesel, a Bookstore, 5433 College, Oakl; (510) 653-9965. 1pm, free. The author discusses *To Shine One Corner of the World: Moments with Shimmy Suzuki*.  
**Hawk Madrone** Manna Bears Women's Bookstore, 6536 Telegraph, Oakl; (510) 428-9684. 7:30pm, free. The author reads from *Weeding at Dawn: A Lesbian Country Life*.  
**Randy Shaw** Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The author talks about *The Activist's Book: A Primer*.

## friday 16

### Around town

**Contemporary crafts market** Fort Mason Center, Festival Pavilion, Marina at

Continued on page 84

# PASSOVER QUESTIONS?

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**Program A** - 3/21 (8 p.m.), 3/24 (8 p.m.), 3/29 (8 p.m.), 4/1 (2 p.m.)  
*Cascade* (SF Premiere), *Profiles*, *Big Bertha*, *Szyggy*

**Program B** - 3/22 (8 p.m.), 3/25 (2 p.m.), 3/30 (8 p.m.)  
*Arabesque* (SF Premiere), *Funny Papers*, *Musical Offering*

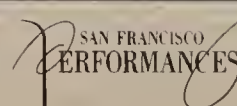
**Program C** - 3/23 (8 p.m.), 3/28 (8 p.m.), 3/31 (8 p.m.)  
*Dandelion Wine* (West Coast Premiere), *Fiends Angelical* (West Coast Premiere), *Company B*

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events

## calendar

around town, authors,  
attractions & benefits

### Events

From page 83

Buchanan; 995-4925, 10am-6pm, \$6.  
Through Sun/18. Over 340 artists display and sell hand-crafted, decorative, functional, and wearable art at this annual festival.

'Prime Time' salon series San Francisco Art Institute, Lecture Hall, 800 Chestnut; 749-4545. 8pm, free. This biweekly four-part series offers art presentations in an unorthodox showcase format that includes music, local celebrities, and panelists. The final installment, "Pop Quiz," is an art competition between local students for "fame and prizes." 'Taoism in the Arts of China' Chinese Culture Center, 750 Kearney; 986-1822. 6pm, free. Asian art historian Sally Leung gives this lecture in conjunction with the recent Asian Art Museum exhibition of the same name. Dr. Paul Spong Fort Mason Center, Bldg C, Room 260, Marina at Buchanan; 388-9641, ext 0. 7pm, free. The wildlife scientist delivers the lecture "Orcas: Life in the Wild and in Captivity."

### Authors

Sandra Benitez Stacey's Bookstore, 581 Market; 421-4687. 12:30pm, free. The novelist discusses *The Weight of All Things*. Adam Hochschild Socialist Action Bookstore, 3425 Cesar Chavez; 821-0458. 6:30pm, \$3-5. The author discusses and signs copies of *King Leopold's Ghost: The Congo Then and Now*. Larry King Renaissance Parc 55 Hotel, 55 Cyril Magnin; 597-6700. 11:45am, \$35-45. The broadcaster and commentator discusses the memoir *Anything Goes!*

### Bay Area

Joseph Chilton Pearce Dixie School auditorium, 1177 Idleberry, San Rafael; (415) 479-8190. 7pm, \$10. The author lectures on *The Crack in the Cosmic Egg, The Magical Child and Evolution's End: Claiming the Potential of Our Intelligence*.

Pamela Ayo Yetunde Marcus Books, 3900 MLK Jr., Oakl; (510) 652-2344. 7pm, free. The author discusses *The Inheritance: A Stock-Picking Story*.

## saturday 17

### Around town

Contemporary crafts market Fort Mason Center, Festival Pavilion, Marina at Buchanan; 995-4925. 10am-6pm, \$6. Through Sun/18. See Fri/16.

### Bay Area

Deaf multicultural day Oakland Public Library, Mam branch, 125 14th St, Oakl; (510) 238-3136. 1pm, free. Oakland celebrates its deaf community with stories, games, and activities. Restore Cerrito Creek Meet at El Cerrito BART, 6699 Fairmont, El Cerrito; (415) 255-3233. 9:30am-2pm, free. The Greenbelt Alliance and Friends of Five Creeks leads a work party at Cerrito Creek in Albany Hill Park.

### Benefits

American Cancer Society black-tie gala Gift-center Pavilion, 888 Brannan; (510) 594-1400. 7pm, \$95-125. The health organization hosts its 11th annual fundraising gala, with "Escape to Paradise" as the central theme. Military memorabilia sale, show, and swap Marines Memorial Club and Hotel, 609 Sutter; 673-6672, ext 286. 10am-5pm, \$2, free for military personnel and children accompanied by an adult. Through Sun/18. This fundraiser for the Marines Memorial Club features various military treasures, as well as an appearance by appraiser and *Antiques Roadshow* personality Greg Martin, who will appraise your collectibles for \$5 each.

### Bay Area

Oakland East Bay Symphony Alameda High School, Kofman Auditorium, 2200 Central, Alameda; (415) 392-4400. 7:30pm, \$15-25. The symphony, led by assistant conductor Scott Parkman and guest pianist Elizabeth Morgan, gives a benefit concert for the Alameda school district's music education programs.

### Authors

Nalo Hopkinson Marcus Books, 3900 MLK Jr., Oakl; (510) 652-2344. 6:30pm, free. The science-fiction author discusses *Midnight Robber*.

## sunday 18

### Around town

Contemporary crafts market Fort Mason Center, Festival Pavilion, Marina at Buchanan; 995-4925. 10am-6pm, \$6. See Fri/16.

### Bay Area

Larkspur Ferry bike tour Marin County Bicycle Coalition, 85 Bolinas, no. 5, Fairfax; (415) 456-3469. 10am, free. The coalition takes a fact-finding tour through the Ross Valley to determine ways to improve bike access to the Larkspur landing ferry terminal.

### Benefits

'Amelia's Flashback: A Tea Dance' Elbo Room, 647 Valencia; 552-7788. 4pm, \$5. Harking back to the club's former identity as a lesbian hangout, the Elbo Room Tomboys host a dance party and fundraiser, which also serves as a benefit for the upcoming Gay Softball League's World Series and the Pacific Reproductive Services' Busters. Military memorabilia sale, show, and swap Marines Memorial Club and Hotel, 609 Sutter; 673-6672, ext 286. 10am-5pm, \$2, free for military personnel and children accompanied by an adult. See Sat/17. 'Second Annual Reggae Revolution' Nickie's BBQ, 460 Haight; 771-0522. 8pm, \$5. See 8 Days a Week, page 64.

### Authors

Dr. Galen Cranz Big Pagoda Company, 1903 Fillmore; 563-8727. 3pm, free. The UC Berkeley

professor discusses *The Chair: Rethinking Culture, Body, and Design*. Lemony Snicket San Francisco Public Library, Park branch, 1833 Page; 863-8688. 2pm, free. The author reads from and signs copies of *Ersatz Elevator*.

## monday 19

### Around town

Peter Selz San Francisco Art Institute, 800 Chestnut; 771-7020. 7:30pm, free. The art historian and critic gives the talk "Sense and Pulse of Place by American Modernists."

### Bay Area

'Informediaries: Protectors of Your Personal Information Online or Evolutionary Dead Ends?' UC Berkeley, Berkeley Center for Law and Technology, Boalt Hall, Room 110, Berk; (510) 642-8073. 7pm, free. This educational forum addresses Internet privacy from an activist point of view.

### Authors

Rosalyn Deutsche California College of Arts and Crafts, 1111 Eighth St; 551-9251. 7pm, free. The author gives a lecture based on *Evictions: Art and Spatial Politics*. Carl Hiasen Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17. The author and columnist is interviewed by Joel Selvin.

### Bay Area

Jean Rouverol Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The author discusses *Refugees from Hollywood: A Journal of the Blacklist Years*.

## tuesday 20

### Around town

'Art of Consciousness: Geometrical Templates and Processes of Life' Presidio Alliance, West Room, 563 Riger; 331-2076. 7pm, free. Architectural artist Mali Burgess lectures on this topic.

'Bouquets to Art' California Palace of the Legion of Honor, Lincoln Park, 100 34th Ave; 750-3504. 9:30am-5pm, \$5-8. Through Fri/23. The San Francisco Fine Arts Museum Auxiliary hosts this 17th annual display of floral arrangements. Lectures, luncheons, and teas will be held separately during the event. Call for more information.

Sunrise celebration Interfaith Center, Bldg 130, Fisher Loop, Presidio; 492-2880. 5:45am, free. Cultural performances, chanting, and drumming take place in honor of the forthcoming vernal equinox.

### Benefits

'2001: A Floral Odyssey' Cow Palace, Geneva at Santos; 750-5441. 6pm, \$150. An opening-night party is held for the 16th annual San Francisco Flower and Garden show. Proceeds benefit the nonprofit Friends of Recreation and Parks.

### Authors

Paul Lussier Stacey's Bookstore, 581 Market; 421-4687. 12:30pm, free. The novelist talks about *Last Refuge of Scoundrels*. Susan Schwartzberg and Rebecca Solnit Intersection for the Arts, 446 Valencia; 626-2787. 8pm, \$5. The photographer and author discuss *Hollow City: The Siege of San Francisco and the Crisis for American Urbanism*.

### Bay Area

John McWhorter Independent Institute, 100 Swan, Oakl; (510) 632-1366. 6:30pm, \$7-30. The author discusses *Losing the Race: Self-Sabotage in Black America*. William Wong Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The columnist discusses the memoir *Yellow Journalist: Dispatches from Asian America*.

## attractions/kid stuff

Asian Art Museum Golden Gate Park; 379-8800. Wed-Sun, 9:30am-5pm. \$4-7. The museum is one of the largest of its kind solely devoted to Asian art and culture. Sat: Helen Desai gives the lecture "The Enduring

It's 7 p.m.  
on Friday night.

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what's going on this  
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Elegance of the Sari," 12:30pm. Sun: The museum celebrates "No Ruz," or the Iranian New Year, noon-3pm.

**California Academy of Sciences** Golden Gate Park; 750-7145. Wed-Tues, 10am-5pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "Venoms: Striking Beauties," and "At Home in Vanuatu: Tradition in the West Pacific." Sun: A panel discussion is held: "E.T. Phones: SETI and the Social Implications of Contact," 3pm. \$5. **Exploratorium** 3601 Lyon; 563-7337. Wed, 10am-9pm; Thurs-Tues, 10am-5pm. \$2.50-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception, including "Behind the Screen: Making Motion Pictures and Television." Wed: "Second Wednesdays" continues with an exhibition of artists' experiments with ice, 7pm.

**Fertility statues** Ripley's Believe It or Not! Museum, Fisherman's Wharf, 176 Jefferson; 771-1246. Wed-Thurs, Sun-Tues, 10am-10pm. Fri-Sun, 10am-midnight. Free. Through Sun/1. Check out statues from the Ivory Coast in front of the museum. Be careful, though, as they are known to hasten pregnancy.

**'Mother Goose, Inc.'** Fort Mason Center, Bldg C, Room 300, Marina at Buchanan; 346-5550. Sat, 1pm, Sun, 1 and 3pm. \$5-8. Through April 1. The Young Performers Theatre offers this modern adaptation of the old fairy tale, with Mother Goose as a hooking agent.

**Randall Museum** 199 Museum Way; 554-9600. Tues-Fri, 10am-5pm. \$6-7. This museum has exhibits and activities for kids. Exhibits include "Trash Bash," an exhibit that teaches how to conserve natural resources with illustrations and graphics. Sat: "Saturdays Are Special" continues with "St. Patty Day's Good Luck Charm," 1-4pm; Lily Cai gives an interactive performance of Chinese dance, 1pm. \$4-6.

**San Francisco Maritime Park** Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore. The exhibit "Women Who Changed Maritime History" is held through the end of the month. Sat: A slide presentation, "Wendy the Welder," is held, 3-3:30pm.

**SFMOMA family studio** San Francisco Museum of Modern Art, Koret Educational Center, 151 Third; 947-1292. Sun, noon-3pm. Free with museum admission. This monthly art studio encourages families to participate in drawing, painting, collage, and other artistic endeavors together.

**San Francisco Zoo** Sloat at 45th Ave; 753-7080. Daily, 10am-5pm. \$3-11. Check out the zoo's newest attraction, a meerkat and prairie dog exhibit.

**Saturday Art Programs at the Legion** Legion of Honor, Lincoln Park, 100 34th Ave; 750-3658. Sat, 2-3:30pm. \$5-8 (under 12 free).

"Doing and Viewing Art" discusses "Museum Architecture" and "Big Kids/Little Kids" discusses "John Cage."

**Zeum** 221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. \$5-7. The model arts and technology center features activities for kids and teenagers 8 to 18. Exhibits include "Millennium Monument" and "Shutterbugz." Fri: The Cine Club ends with Vertoy's Man with the Movie Camera, 6:30pm. Sat-Sun: Moyno - A Radio Play is performed by local teens, Sat, 3 and 7pm, Sun, 3pm.

## Bay Area

**Aircraft carrier USS Hornet Museum**, Pier 3, Alameda Point, Alameda; (510) 521-8448. Daily (closed Tues), 10am-5pm. \$5-9. This National Historic Landmark is the only aircraft carrier museum on the West Coast. Fri: Astronaut Dr. Edgar Mitchell dedicates the museum's new Apollo exhibit, 10:30am.

**Canal children's dance performance** Pickleweed Park Community Center, 50 Canal, San Rafael; 485-3077. 5:30pm, free. **Chabot Space and Science Center** 10000 Skyline, Oakl; (510) 336-7300. Tues-Sat, 10am-5pm; Sun, noon-5pm. \$5.50-8. This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting. The "Robotics" series features "Robot Course Challenge" and "Ralph Fingerspelling Hand Demonstration" on Saturday and "Peanut Butter and Jelly Robot" on Sunday. Thurs: St. Mary's professor Dr. Keith Devlin asks, "How Did Mathe-

matical Ability Evolve," 7:30pm.

**Flying Calamari Brothers** Oakland Public Library, Montclair branch, 1687 Mountain, Oakl; (510) 834-7446. Thurs, 7pm. Free. The magic troupe gives an interactive performance.

**Lawrence Hall of Science** UC Berkeley, Centennial Drive off Grizzly Peak Blvd, Berk; (510) 642-5132. Wed-Tues, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children, including an exhibit about the eye and the brain, "Vision" and "T. rex on Trial." Sat: Learn how to draw a dinosaur, noon-3pm. Sun: UC Berkeley graduate student John Hutchinson lectures on "T. rex: Mover and Shaker," 2pm.

**Oakland Museum of California** 1000 Oak, Oakl; 1-888-OAK-MUSE. Tues-Thurs, Sat, 10am-5pm; Fri, 10am-9pm; Sun, noon-5pm. \$4-6 (free second Sun). Current exhibits include "Fired by Ideals: Arequipa Pottery," "Elegant Fantasy: The Jewelry of Arline Fisch," and "Capturing Light: Masterpieces of California Photography, 1850-2000." Sun: Nancy DeStafanis lectures on "Herons and Egrets of the Bay Area," 12:30pm.

**Zun Zun** La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. Sat, 10:30am. \$3-4. The local group performs world music from around Latin America.

## every week

**Chinese music lessons** Chinese Culture Center, 750 Kearney; 986-1822. Sun, 10am-noon, 1:30-3:30pm. \$15. Multi-instrumentalist Hong Wang leads these ongoing lessons in traditional Chinese music for beginners.

**'Friday Night Skate'** Justin Hernau Plaza, Embarcadero Center; 752-1967. Fri, 8pm. Free. Join the Midnight Rollers every Friday night for a 12-mile skate through the city. **'Improve Your Public Speaking Skills'** Parsons Brinckerhoff, 303 Second St, Ste 700N; 923-3257. Wed, 5:30pm. Free. Bechtel Toastmasters offer weekly workshops on public speaking.

**'Introduction to Buddhist Meditation'** Old St. Mary's Church, Paulist Center Bookstore, room 5, 660 California; 585-9161. Mon, 12:30-1:15pm. Donation. Buddhist nun Kel-sang Drappa teaches this ongoing drop-in class on philosophy and meditation.

**Lyric** 123-127 Collingwood, 1-800-246-PRIDE. Various ongoing events; call for times and prices. This center holds many events for lesbian, gay, bisexual, transgender, and questioning youths 23 and younger.

**Mission trail mural walk** Meets at Cafe Venice, 3325 24th St; 285-2287. Sat, 11am. \$2-5. View more than 50 murals in this weekly walking tour sponsored by the Precita Eyes Mural Arts Center.

**'Open Mural Studio'** Precita Eyes Mural Arts Center, 2981 24th St; 285-2287. Thurs, 7:30pm. \$8. Participate in mural painting or mosaic making projects.

**Opera workshops** Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Thurs, 2-5pm, 6-9pm; Fri, 6-9pm; Sat, 10am-1pm, 2-5pm. Free, reservations required. Visiting composer and librettist Carla Lucero conducts a series of workshops in various vocal disciplines. Call for details.

**Precita Eyes' Mission mural walks** Precita Eyes Mural Arts Center, 2981 24th Street; 285-2287. Sat-Sun, 1:30pm. \$2-10. Tour over 70 murals in the Mission during this six-block walk.

**Quicktricks bridge club** Metropolitan Community Church, 150 Eureka; 621-4582. Tues, 7pm. \$5, second time free. This weekly bridge club is open to players of all skill levels; partners are provided.

**'SF Games' Cafe Commons**, 3161 Mission; 679-3678. Fri, 7-10pm. Free. Everyone is invited to play games, including hearts, Scrabble, and dominoes — or you can bring in games — in this weekly group.

**'Shakespeare-E-Oké'** Argus Lounge, 3187 Mission; 824-1447. Mon, 9:30pm. Free. Join a group reading of the Bard's oeuvre.

**'Thursday Showcase'** United Nations Plaza, Market at Hyde; 255-1923. Thurs, 7am. Free. This outside bazaar and flea market offers antiques, collectibles, crafts, and import items.

## Bay Area

**North Berkeley Senior Center** 1901 Hearst, Berk; (510) 644-6107. Various ongoing events; call for times and prices. This nonprofit center holds ongoing social events and activities for

senior citizens.

**Parenting classes** Bananas, 5232 Claremont, Oakl; (510) 658-7353. Mon, 7-8:30pm. Free. These year-round classes feature a new topic led by a facilitator with group support.

**Turning Point Career Center orientations** YWCA, 2600 Bancroft, Berk; (510) 848-6370. Tues, 1:30pm. Free. This orientation outlines the various job-seeking resources available to the public.

# art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to

this section, see 8 Days a Week. Reviews are by Lindsey Westbrook and Megan Wilson.

## museums

**Ansel Adams Center for Photography** 655 Mission; 495-7000. Daily, 11am-5pm (first Thurs, 11am-8pm). \$2-5. "Beyond Boundaries: Contemporary Photography in California." Photographs by 64 artists highlighting the

Continued on page 86

**Thurs April 5 & Fri April 6 8pm**

**Ro·va·té 2001**  
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**Rova Saxophone Quartet**  
**Wadada Leo Smith & Orkestrova**  
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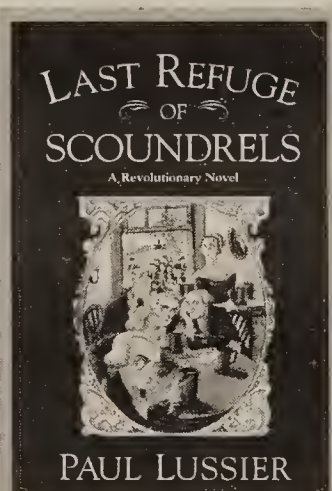
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Also Available as an eBook www.twbookmark.com



## Museums

From page 85

center's relocation to San Francisco. Through Sun/25. See Critic's Choice.

**Asian Art Museum** Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths. "Taism and the Arts of China." 150 works of art including scroll paintings, sculpture, calligraphy, textiles, ritual objects, and books from 500 B.C. to A.D. 1800 Through May 13.

**California Historical Society** 678 Mission; 357-1848, ext 14. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for five and under and members. "Splendide Californie: French Artists Impressions of the Golden State." More than 80 works of art from public and private collections. Through June 10.

**California Palace of the Legion of Honor** Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "The Visual Art of John Cage: To Sober and Quiet the Mind." More than 50 prints by the composer-artist. Through April 30. "Prints in Bloom." Twenty-five prints by artists celebrating flowers. Through April 30.

**Cartoon Art Museum** 814 Mission (at Fourth St); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 children. "Selections from the Permanent Collection." Ongoing.

**De Young Art Center** 2501 Irving; 750-7640. Tues-Sat, 10am-4:45pm. Free. "Sirron Norris." Recent paintings. Ongoing.

**Jewish Museum** 121 Stuart; 543-8880. Sun-Wed, 11am-5pm; Thurs, 11am-8pm. Call for prices. \$5, \$3 students and seniors (free first Mon; Thurs 6-8pm), free for 11 and under and members. "Sophie Calle: Public Places — Private Spaces." Installation of photographs and texts by the French conceptual artist. Through June 28.

**Museo Italo Americano** Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-

Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Glass and Design." When Paolo Venini moved from Milan to the Venetian coast and set up his first glassblowing shop in 1921, he brought along his cosmopolitan artistic taste. Thinking outside the lines of traditional Venetian glassmaking, he rejected the cumbersome decorative styles of the last two centuries and set new trends with his simple, contemporary designs. The shop stayed in the family until 1986, continuing to produce innovative glass art by some of the world's best designers. This show includes a representative sample from each era, along with some photographs of the facility and its employees, including a great shot of the entire company at its 1921 inauguration. Through April 29. (Westbrook)

**Museum of Craft and Folk Art** Fort Mason Center, Bldg A; 775-0991. Tues-Fri, and Sun, 11am-5pm; Sat 10am-5pm. \$1-3. (free Sat, 10am-noon; first Weds, 11am-7pm). "Rio Grande Traditions in Fiber and Clay." A collection of tapestries and pottery from the Rio Grande Valley of New Mexico. Through Sat/24.

**Pacific Heritage Museum** 608 Commercial; 399-1124. Tues-Sat, 10am-4pm. free. "Half a Century of Chinese Paintings by Au-Ho-Nien." A display of works by the Chinese calligrapher, poet, and painter. Through Feb 8, 2002.

**San Francisco Museum of Modern Art** 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm. \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Paul Klee: Conductor of Color." More than a dozen paintings provide insight into the artist's use of color. Through April 3. "Sol LeWitt: A Retrospective." Wall drawings, structures, works on paper, photographs, and books from the artist's personal collection. Through May 21.

"010101: Art in Technological Times." Recent work by 35 contemporary international artists, architects, and designers. Through July 8. Works on "010101" Web site viewable through 2001 at [www.sfmoma.org](http://www.sfmoma.org). See "01 More Time," page 49.

**San Francisco Performing Arts Library and Museum** 401 Van Ness, Fourth fl; 255-4800. Tues, Thurs-Sat, 11am-5pm; Wed 11am-7pm. free. "Perpetual Motives: John Adams, Composer." A multimedia exhibit dedicated to the work of the American new music composer, including posters, programs, reviews, photos, and other memorabilia. Through April 17.

**Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths (free first Thurs, 5-8pm). "Try This On!" Five shows exploring social identity: "Pierre et Gilles," "The Skateboard Project," "Paintings from the Greenheads Series," "German Indians," and "Cameron Jamie: Backyard Wrestling and Other Projects." Through May 6.

## Bay Area

**Judah L. Magnes Museum** 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part 1 of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002.

**Museum of Anthropology** 103 Kroeber Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "Sites along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. "Yoruba Divination: Selections from the Collections of William and Berta Bascom." An exhibit focusing on the aims and techniques of Ifa divination. All exhibits through June 30.

**Oakland Museum of California** 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. \$6, \$4 seniors and students. "Elegant Fantasy." An exhibition of the jewelry of Arline Fisch. Through April 22. "Fired by Ideals: Arequipa Pottery and the Arts and Crafts Movement." One hundred pieces of pottery produced by tuberculosis patients between 1911 and 1918. Through April 29.

**San Jose Museum of Art** 110 South Market, San Jose. (408) 271-6840. Tues-Wed and Fri-Sun, 10am-5pm; Thurs, 10am-8pm. \$7, \$4 seniors, students with ID, and children and youths 6-17, free for 5 and under (free first Thurs, half-price Thurs, 5-8pm). "Carmen Lomas Garza: A Retrospective." Works from the mid '70s by the San Francisco-based artist. Through April 15.

**UC Berkeley Art Museum** 2625 Bancroft, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths. "The Mule Train: A Journey of Hope Remembered." Twenty-four photographic panels and murals commemorating the 30th anniversary of the Southern Christian Leader-

ship Conference's Poor People's Campaign. Through Mon/26. "Ernesto Neto/Matrix 190: A Maximum Minimum Time Space Between Us and the Parsimonious Universe." A sculptural installation by Brazilian artist Ernesto Neto. Through April 15. "Muntadas — On Translation: The Audience." Three installations by Muntadas. Through April 29.

## galleries

### Opening

**Balazo/Mission Badlands Gallery** 2811 Mission; 920-0896. Sat-Sun, 2-6pm. "Body: Inner and Outer Landscapes," works on the topic of internal and external forces that affect the human body (reception Fri/16, 8pm-midnight). Fri/16-Mon/26.

**Crown Point Press** 20 Hawthorne; 974-6273. Tues-Sat, 10am-6pm. "Spring Fever III," group exhibition featuring woodcuts, etchings, and monoprints. March 13-April 30.

**Hosfelt** 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "Contemporary Figuration," works in various media on the subject of the human figure. March 17-May 19.

**Kings Gallery** 1187 Franklin; 776-4580. Mon-Fri, 9am-4pm; Sun, noon-2pm. "Nature Photos and Digital Art," works by Aaron French (reception April 1, noon-2pm). March 18-April 29.

**Museum West Fine Art** 170 Minna; 546-1113. Mon-Sat, 9am-6pm. "New Work from the Black Hills, South Dakota," paintings by Denise DuBroy. March 17-April 28.

**ODC Theater Gallery** 3153 17th St; 626-6745. Thurs, 3-5pm; Sat, 3-6pm. "Slapshot," paintings by Sem Zpracek. March 15-April 28.

**Diego Rivera** 800 Chestnut; 771-7020. Daily, 9am-9pm. Photography group show featuring the works of Christopher Woodcock, Christopher Gardner, and Erez Golan. Through Sat/17. Works by Mike Riley, Patrick Piazza, and Leonore Hunt (reception Tues/20, 5-7pm). Sun/18-Sat/24.

**San Francisco Arts Commission Gallery** 401 Van Ness; 554-6080. Wed-Sat, noon-5:30pm. "18th Annual Photo Metro Contest," curated by Duane Michals (reception Fri/16, 6-8pm). March 16-April 28.

**San Francisco City Hall** 1 Dr. Carlton B. Goodlett Place; 626-7498. Mon-Fri, 8am-8pm; Sat-Sun, noon-4pm. "Vietnam-Introspection," photographs from the Vietnam War by Hank Miller. Ongoing. "A Photo Essay of the Refugee Experience," photographs by Hua Ngo. Through Sun/25. Black-and-white photographs by 27 members of the Bay Area Photographers Collective (reception Thurs/22, 5:30-7:30pm). March 20-May 27.

**600 Townsend** 600 Townsend; (510) 236-PRSG. Mon-Fri, 9am-6pm. "Becomings," sculptures by various artists (reception Thurs/15, 5:30-7:30pm). March 15-May 18.

**Southern Exposure** 401 Alabama; 863-2141. Tues-Sat, 11am-5pm. "Your Heartbeat Next to Mine," new video and photo work by Kurt Keppler. "This Is the Place," installation by Rick Danielson; "everything in between," video installation by Howie Cherman (all receptions Fri/16, 6-8pm). All exhibits run March 16-April 14.

**Washington Square Gallery** 1821 Powell; 291-9255. Wed-Thurs, noon-7pm; Fri-Sat, noon-5pm. "Seeing Time," works by Suzan Friedland and Yeung Ha (reception Sat/17, 4-6pm). March 17-April 14.

## Bay Area

**Creative Growth Art Center** 355 24th St, Oak; (510) 836-2340. Mon-Fri, noon-5:30pm. "Incredible Edibles," works by various artists (reception Thurs/15, 5-8pm). March 15-April 20.

**Pro Arts** 461 Ninth St, Oak; (510) 763-4361. Wed-Sun, 11am-5pm. "Sugar 'n' Spice 'n' Everything Nice: Live, Loves and Legacies of Women of Color," various artists (reception Thurs/15, 6-8pm). March 14-April 21.

## Ongoing

**Alliance Française** 1345 Bnsl; 775-7755. Mon-Thurs, 9am-9pm; Fri, 9am-7pm; Sat, 9am-1pm. "Homage to Rodin and Claudel: A Study of Light," black-and-white photography by Lisa Wang (reception Thurs/15, 6-8pm). Through March 31.

**Amperand International Arts** 1001 Tennessee; 285-0170. Thurs-Fri, 10am-5pm. "Trace," photographs and drawings from photographs by various artists. Through Fri/16.

**Atrium** 600 Townsend; 864-8541. Mon-Fri, 8am-8pm. "RISD on the Road: Printmaking and Photography," showcase of work alumni of the Rhode Island School of Design. Through Fri/23.

**Base** 720 York, no. 102; 401-9025. Tues, Fri-Sat, 11am-4pm; Wed-Thurs, 11am-9pm. "Bay Area Figure Show," works by more than 10 Bay Area artists that reflect the human figure. Through March 28.

**Braunstein/Quay** 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. "Spirit of the Place," landscapes by Ursula Schneider. Through Sat/24.

**J.J. Brookings Gallery** 669 Mission; 546-1000. Mon-Sat, 10am-6pm. Mixed-media works by Matteo Massagrande. Through March 31.

**City Art** 828 Valencia; 970-9900. Wed-Thurs, Sun, noon-9pm; Fri-Sat, noon-midnight. "The Truth About Cats and Dogs," paintings,

MARCH 7—JUNE 28, 2001

# SOPHIE CALLE

## Public Places — Private Spaces

The Jewish Museum San Francisco is proud to present a photographic installation by French conceptual artist Sophie Calle inspired by the Orthodox Jewish tradition of the *eruv* — a symbolic enclosure allowing public space to be considered private property. Come view this highly anticipated project for which the artist interviewed Palestinian and Israeli residents of Jerusalem. This installation will be accompanied by a selection of Calle's photographs from Bay Area collections.

For information on special programs accompanying this exhibition, please call 415-591-8801.



Sophie Calle, *eruv* (detail), 1996  
Collection of Musée d'art et d'histoire du Judaïsme

## The Jewish Museum San Francisco

121 Steuart Street (between Mission and Howard)

Visit! [www.jmsf.org](http://www.jmsf.org) Sunday—Thursday 12–5pm

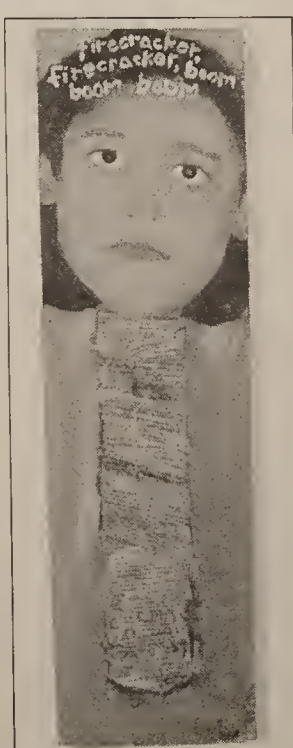
Generous media sponsorship has been provided by *Kaiser Family Foundation*

## critic's choice: art

## 'Solo Mujeres'

Through March 31, Mission Cultural Center for Latino Arts

Last weekend I set out to spend an entire day visiting galleries. After several stops at downtown venues that struck me as bad clichés of the pretentious white cube seen in movies and commercials alike, I decided to venture outside of the box. What I found was a warm and inviting space to accompany the powerful, poetic, and engaging collection of art by 26 Latin American women living in San Francisco who explore and convey a range of subjects and emotions. Sarah Hughes's stirring project *Sexy/Safe* investigates personal and environmental factors that influence how women present themselves publicly. Hughes began interviewing and photographing women in San Francisco and East Bay neighborhoods in 1999, posing questions such as "Do you think about what you're wearing when you walk out the door?" and "When does sexy become trashy?" Equally provocative are Monica Del Bosque's beautifully crafted and intricately designed dollhouse dioramas. *First, Last, and Deposit* portrays a cross-section of a family's home and business. Downstairs, the sign "Lost Our Lease, Everything Must Go, 40% off" hangs from the ceiling of a flower shop, while upstairs an eviction notice sits on a desk below a newspaper clipping with the headline "The New Rulers of the Universe." Holly Calica's *Family Series* and Christy Majano's portraits of her mother and grandmother highlight the value of family connections. Meanwhile Josephina Lara and Celia Herrera Rodríguez each use images of flowers to symbolize sensuality and beauty in their works. "Solo Mujeres" also includes a film and video series on Thursday evenings at 7 p.m. Mon.—Sat., 10 a.m.—5:30 p.m., 2868 Mission, S.F. (415) 821-1155. (Megan Wilson)



NO MAS PARA LOS NIÑOS (2001) BY ROCHELLE DURIET

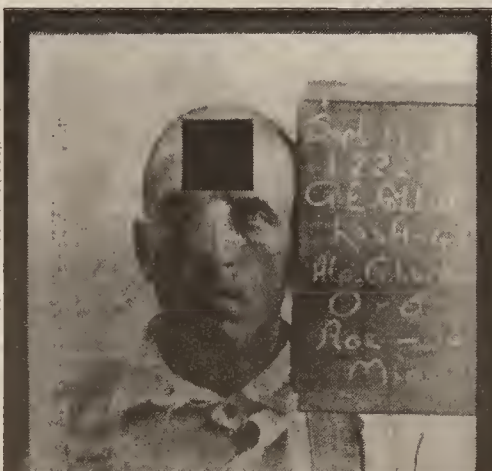


# 'Beyond Boundaries: Contemporary Photography in California'

Through Sun/25, Ansel Adams Center for Photography

The Ansel Adams Center for Photography has just moved into a spiffy new space, and some of California's most talented contemporary photographers are helping to break it in. The scale of the show (170 photographs by 64 artists) is overwhelming, but it's all amazing stuff, such as Clint Imboden's transformed mug shots, Laurie Long's *Becoming Nancy Drew* series, and Luis Delgado Qualtrough's pictures of dressed-up electric chairs. Among other highlights is John Divola's large-scale color print of *2800 Block, Western Ave., Los Angeles*. Divola captures the image of a typical L.A. strip, with a thrift shop, a bar, a chiropractor's office, and a few run-down residences, but there's not a single human in sight and not even one car parked along the curb. Every surface, from pavement to chain-link fence to glass, is finely detailed and hyperreal, but there's also something artificial and staged about the scene; maybe it's Divola's personal spin on the old stereotype of life in California as half substance and half facade. There's a similar tension between real and unreal in Larry Sultan's images of the pornography industry, which are also large scale and in full color. *Tasha's Third Film* centers on a pretty young woman in curlers who sits on a living room couch. She stares out at us, completely ignoring the cameraman and the naked, tangled-up bodies of people on the patio outside. Her skin, the fabric of the couch, and even the light in the room look so intensely vivid that they are almost tangible, but there's something distant and inscrutable about her facial expression. We want her eyes to tell us what to think, but they resist any easy answers, and we are left to navigate our own moral course through Sultan's crude yet enigmatic image. *Daily, 11 a.m.-5 p.m., 655 Mission, S.F. \$2-\$5. (415) 495-7000.* (Lindsey Westbrook)

PERSONAL PRISONS #2 (1993), BY CLINT IMBODEN



and photographs about felines and canines. Through March 31.  
**Catharine Clark** 49 Geary; 399-1439. *Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm.* "1010" is Catharine Clark Gallery's 10th-anniversary exhibition and features pieces by 20 artists working in a range of media that includes conceptual art, painting, sculpture, photography, and video installation. Sandow Birk's painting *The Wreck of the Hollywood* uses an old-master sensibility to illustrate the L.A.S. *Hollywood* — a large vessel resembling the *Titanic* — resting at the bottom of the sea. The dismal scene refers to the industry's sinking standards and excess. Lisa Kokin's haunting piece *Best Wishes* puts a contemporary spin on the notion of women's work. It comprises a multitude of black-and-white and sepia-toned photographs from the '40s and '50s sewn together to create a collective memory, not unlike the combined experiences of the gallery reflected in this memorable exhibition. Through Sat/17. (Wilson)  
**Crucible Steel** 2050 Bryant; 648-7562. *Daily, 10am-10pm.* "Circuits, Currents, and Codes: Meditation on the Fury of Machines," group exhibition by five artists on the topic of technology. Through Tues/27.  
**Durka Chang Gallery** Hotel Nikko, 222 Mason; 474-4532. *Call for hours.* "Elegant Confusion," paintings by Kenjilo Nanao. Through April 27.  
**Encantada** 908 Valencia; 642-3939. *Tues-Sun, noon-6pm; Fri-Sat, noon-8pm.* Paintings by Calixto Robles and works by Blanca Amezcua. Through Sat/24.  
**Fine Arts Gallery** 1600 Holloway, SFSU; 338-6535. *Mon-Sat, noon-4pm.* "Storytellers: The Figure in Time and Place," paintings, sculpture, printmaking, film, and photography by various artists. Through Thurs/22.  
**Freddie Fong Contemporary Art** 760 Market; #258; 391-6133. *Tues-Sat, 11am-5pm.* "Self-Portraits and Flowers," works by Thomas Rohnacher. Through Sat/24.  
**Galeria de la Raza** 2857 24th St; 826-8009. *Tues-Sat, noon-6pm.* "Justice Is in the Eye of the Beholder," digital mural by Robert Karimi and Conchita Villalba. Through March 23. "atlas(t)," the current exhibit at Galeria de la Raza in collaboration with Kearny Street Workshop, examines and redefines the spaces we occupy as communities and individuals through an openly political, irreverent, and direct approach to traditional cartography. This poignant show includes painting, sculpture, installation, photography, digital art,

video, and public performances by more than 35 Asian Pacific American and Latino artists. This is a truly intriguing show with many surprising intersections and strata through which to navigate. I highly recommend setting aside a chunk of time to fully explore it. Through March 31. (Wilson)  
**Gallery at Intersection** 446 Valencia; 626-2787. *Wed-Sat, 12-5pm.* "(Look): What is the Mission? 2001," photographs by San Francisco artists tom and john. Through Sat/17.  
**Gallery Paule Anglim** 14 Geary; 433-2710. *Tues-Sat, 11-5:30pm.* "David Ireland and Gallery Paule Anglim Contemplate the De Young Museum," 18th- and 19th-century oil paintings from the M.H. de Young Museum and new work by David Ireland. Through Tues/27.  
**Brian Gross Fine Art** 49 Geary; 788-1050. *Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "Mirrors," works by Gary Lang. Through Sat/17.  
**Hang Gallery** 556 Sutter; 434-4264. *Mon-Sat, 10am-6pm; Sun, noon-5pm.* "Between Fact and Fiction," pastel on paper by Jamie Morgan. Through Fri/23.  
**Herbst International Exhibit Hall** 385 Moraga; 824-6521. *Thurs, noon-8pm; Fri-Sun, noon-5pm.* "eMotion Pictures: An Exhibition of Orthopaedics in Art," juried art exhibition of 143 artists. Through Tues/20.  
**Jenkins Johnson Gallery** 464 Sutter; 677-0770. *Tues-Sat, 10am-6pm; Sun, 11am-5pm.* "Tuscany," paintings by Mallory Lake; "Recent Paintings," works by Scott Prior. Through Wed/14.  
**Richard MacDonald** 445A Sutter; 263-5490. *Mon-Thurs, 10am-6pm; Fri-Sat, 10am-9pm; Sun, 11am-5pm.* Paintings, drawings, and serigraphs by Robert Heindel. Through Thurs/15.  
**Michael Martin** 251 Post; 217-0700. *Mon-Sat, 11am-5:30pm and by appt.* "Sight Unseen," recent photographs by Leonard Nimoy and Nick Czap (reception Thurs/15, 6-8pm). Through April 2.  
**Mission Cultural Center** 2868 Mission; 821-1155. *Mon-Sat, 10am-5:30pm.* "Solo Mujeres," collective women's art exhibit. Through March 31. See Critic's Choice.  
**Scott Nichols** 49 Geary, Fourth fl; 788-4641. *Tues-Sat, 11am-5pm.* Photographs by Rolfe Horn. Through April 28.  
**Paxton Gate** 824 Valencia; 824-1872. *Sun-Thurs, noon-8pm; Fri-Sat, noon-9pm.* Works by Clint Imboden and Philippe Jestin. Through April 22.

**Presidio Alliance** 563 Riger; 561-3993. *Mon-Fri, 11am-3pm or by appt.* "The Artist's Way," works by graduates of the Artist's Way workshop. Through March 28.  
**project rm** 49 Geary, Ste 440; 296-8405. *Tues-Sat, 10:30am-5:30pm.* Works by Jim Klein. Through Sat/17.  
**Quotidian** 760 Market, Ste 252; 788-0445. *Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "Blade, bone, muscle and membrane," color photographs by Sharon Margaret Wickham. Through Sat/17.  
**S.F. Art Institute** Walter and McBean Galleries, 800 Chestnut; 771-7020. *Mon-Sat, 11am-6pm.* "Telematic Connections: The Virtual Embrace," works using telecommunication and computing technologies. Through Sun/25.  
**SF Camerawork** 1246 Folsom; 863-1001. *Tues-Sat, noon-5pm.* "Flesh," work by Jeanne Friscia, Jenny Rosenberg, Heather Sparks, and Tina Wolfe. Through Sat/24.



## An Eye On the World

A series of photo exhibits from the Winners of the Mother Jones International Fund for Documentary Photography awards — at the Council Library.

Mar 1 to Apr 30  
featuring Jean-Claude Coutausse  
and Samer Mohdad



312 Sutter St., 3rd Floor, San Francisco

www.wacsf.org 415-293-4847

**San Francisco Museum of Modern Art Rental Gallery** Fort Mason, Bldg A, Marina at Laguna; 441-4777. *Tues-Sat, 11:30am-5:30pm.* Paintings by Elena Zolnitsky and Heidi Bruckner; drawings by Lawrence Chin and Patricia Thomas. Through March 30.  
**San Francisco Public Library** 100 Larkin; 557-4400. *Mon, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sat, 10am-6pm; Sun, noon-5pm.* "Hand Bookbinders of California Exhibition," a display of works by both amateur and professional bookbinders. Through Fri/16.  
**Andrea Schwartz** 333 Bryant; 495-2090. *Mon-Fri, 9am-5pm.* Mixed-media and pastel works by Gwen Manfrin. Through Fri/23.  
**Marcel Sitcoske** 251 Post; 434-4804. *Mon-Sat, 10am-6pm.* Recent work by Linda Geary. Through Sat/24.  
**Virgil Skye Gallery** 980 Sutter; 409-1100. *By appt only.* "Like This," photographs by Karen Graffeo. Through Mon/19.  
**SomArts** 934 Brannan; 552-2131. *Tues-Sat, noon-4pm.* "6 Perspectives in 3 Dimensions," works by metal sculptors. Through Sat/24.  
**TD** 156 South Park; 896-2998. *Mon-Fri, 10am-6pm or by appt.* Recent work by Mimi Chakarova. Through Thurs/22.  
**Terrain** 165 Jessie, Second fl; 543-0656. *Wed-Sat, 11am-5:30pm.* "Jessie Street Farewell," art, furniture, and sculpture stand moving sale. Through March 31.  
**3A Garage Architecture Gallery** 27 South Park; 543-3347. *Tues-Fri, 11am-5:30pm; Sat, 11am-5pm.* Currently on display at 3A Garage are construction proposals for San Francisco by Jones, Partners: Architecture. Inspired by the technological beauty and raw power of steel structures like the Golden Gate Bridge, the firm's plans include *The Golden Plate*, a project that would strip the cover from the Union Square parking garage and replace it with a complex structure of interconnected steel plates accessible via ramps, stairs, and catwalks. The plan attempts to facilitate the "free flow of retail energy" with better lines of sight from street to street, leasable outdoor advertising, and a general feeling of modernity that, according to firm owner Wes Jones, accompanies any bare, unadorned metal structure. Big corporations hire unimaginative architectural firms to design buildings for business as usual, Jones says. His firm offers an alternative, using innovative design concepts and high-tech materials to create a truly modern environment for contemporary life. Through Sat/17. (Westbrook)  
**381g** 381 Guerrero; 255-1821. *Fri-Sun, noon-6pm.* Mixed-media exhibition by Alex Ambrose and Jeffrey Nord. Through Sun/25.  
**39th Exposure Gallery and Studio** San Francisco Film Centre, Bldg 39, 39 Mesa, Studio 4; 561-3123. *Call for hours.* Portraits by Mikhail Lemkhin. Through March 31.  
**Toomey-Tourell Fine Art** 49 Geary; 989-6444. *Tues-Fri, 11am-5:30pm; Sat, 11am-5pm.*

Sculpture by Lynda Benglis. Through March 31.  
**Traywick** 1316 10th St, Berk; (510) 527-1214. *Tues-Sat, 11am-6pm.* "New Paintings," works by Amanda Haas; "Recent Landscapes," works by Olivia Kuser. Through Sat/24.  
**Two of Hearts Studio** 4147 19th St; 864-5551. *Call for hours.* "Spring Exhibit," landscapes by Dean Holland. Through April 21.  
**University of San Francisco Thacher Gallery** 2130 Fulton; 393-8003. *Mon-Fri, noon-5:30pm.* "Miserere et Guerre," etchings by Georges Rouault. Through April 22.  
**Roy Vinson** 2146 Third St; 431-9261. *Call for appointment.* Seventy-two oil paintings by Roy Vinson. Ongoing.  
**Vorpai** 393 Grove; 397-9200. *Tues-Sat, 11am-6pm.* "Beaux and Eros," exhibition of romantic and erotic art. Through March 30.  
**James Willis/Larry Evans** 77 Geary; 398-7545. *Tues-Sat, 11am-5:30pm.* "Tribal Art Exhibition," sculpture from Africa. Through April 7.  
**Stephen Wirtz Gallery** 49 Geary, Bankers Investment Building; 433-6879. *Call for hours.* "Selections: 1980-2000," photographs by Catherine Wagner. Through March 31.

## Bay Area

**Alice Arts Center** 1428 Alce, Oakland; (510) 238-7221. *Call for times.* "Art Safari One Exhibit," mixed-media exhibit by five artists who visited Zimbabwe. Through Tues/27.  
**Alta Bates Medical Center Art Gallery** 2450 Ashby, Berk; (510) 665-5454. *Sun-Sat, 8am-9pm.* Seven photo-based experimental artists show their work. Ongoing.  
**Asia Pacific Cultural Center** 388 Ninth St, Ste 290, Oakl; (510) 208-6080. *Tues-Fri, 10am-7pm; Sat, 11am-5pm.* "Limited Edition: Recent Work by Emerging Asian Pacific American Artists," print and installation pieces by various artists. Through May 24.  
**Babilonia 1808** 1808 Fifth St, Berk; (510) 549-1808. *Wed-Sat, 11am-6pm.* "Circos Globulos," selected works from the Babilonia Wilner private collection. Through March 31.  
**Bay Area Center for the Consolidated Arts** 1010 Murray, Berk; (510) 486-0520. *Thurs-Sat, 10am-6pm.* New works by Teresa Kalnoskas. Through Fri/23.  
**Bedford Dean Leshner Regional Center for the Arts** 1601 Civic, Walnut Creek; (510) 295-1417. *Tues-Sun, noon-5pm (also Thurs-Sat, 6-8pm).* "Adrift," paintings, drawings, and sculpture dedicated to the subject of boats. Through April 1.  
**Berkeley Art Center** 1275 Walnut, Berk; (510) 644-6893. *Wed-Sun, noon-5pm.* Paintings by Nyland Jeung and David Lippenberger. Through April 7.  
**Emery Station** 5858 Horton, Second Fl, Emeryville; (415) 474-5150. *Mon-Fri, 8am-6pm.* "The Emeryville Project," work by Jean Collier Hurley. Through March 30.

Continued on page 88

# Estate Auction

## San Francisco Estate Auction at the West Gallery

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## Galleries

From page 87

**Kala Art Institute** 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5pm and by appointment. "Contemporary Photogravure." The technique of photogravure dates back to the mid 1800s; it is an intaglio process in which a photographic image is acid-etched onto a copper plate, which is then inked and run through a press to make prints. The final result is elegant, somewhere between a photograph and a charcoal drawing, with an incredible range of soft gray tones. The most interesting works in the show come from the relatively few artists who use photogravure to inscribe seemingly mundane and obviously contemporary subjects with an element of sophistication. Noah Lang's *Doggie Diner* is a poignant example: the well-known Great Highway-Sloat canine landmark is small in a lower corner of the image, and the rest of the picture is empty except for a finely shaded sky. Through March 30. (Westbrook)

**John F. Kennedy University Arts and Consciousness Gallery** 2956 San Pablo, Berkeley Business Center, Berk; (510) 649-0499. Mon-Fri, 11am-5pm. "Breaking the Surface: Telling Stories," books and wooden panels by Nancy O'Banion. Through March 30.

**La Galerie Internationale** 370 California, Palo Alto; (650) 322-2700. Mon-Sat, 10am-6pm. "Salon de Printemps 2001," paintings and furniture design by French artists. Through April 8.

**Laney College Art Gallery** 900 Fallon, Oak; (510) 464-3586. Mon and Thurs, 11am-5pm; Tues-Wed, 11am-7pm. "NATAM: Native American at Laney College," drawings and prints by Hal BrightCloud. Through Thurs/15.

**La Peña Cultural Center** 3105 Shattuck, Berk; (510) 849-2568. Call for hours. "Rebirth," multigenerational exhibit celebrating 11-year-old artist Martin Gutierrez. Through March 31.

**National Institute for Art and Disabilities** 551 23rd St, Richmond; (510) 620-0290. Mon-Fri, 10am-3pm. "We Have a Dream," works honoring African American achievements. Through April 13.

**A New Leaf** 1286 Gihuan, Berk; (510) 525-7621. Wed-Sun, 10am-5pm. "Website Premiere," new works by various artists. Through April 1.

**office/gallery** 2934 Ford #19, Oak; (415) 733-6574. Hours by appt only. "...the Measure of All Things," exhibit by five artists on the topics of statistics and taxonomies. Through April 13.

**Lizabeth Oliveria Gallery** 942 Clay, Oak; (510) 625-1350. Tues-Sat, 10:30am-6pm. Recent

work by Jon Rubin (reception Sat/17, 6-9pm). Through March 31.

**Pacific Art League of Palo Alto** 668 Ramona, Palo Alto; (650) 321-3891. Mon-Fri, 9am-5pm; Sat, 10am-4pm. "Islands in the Sun," paintings by Nancie Crowley. Through March 30.

"Masked/Unmasked," juried exhibit featuring works by league members. Through March 30.

**Photolab** 2235 Fifth St, Berk; (510) 644-1400. Mon-Fri, 8:30am-6:30pm; Sat, 9am-3pm. "Unequal Funding: Photographs of Children in Schools That Get Less," black-and-white prints by Chris Pilo. Through Fri/16.

**Richmond Art Center** 2540 Barrett, Richmond; (510) 620-6772. Tues-Fri, 10am-4:30pm; Sat, noon-4:30pm. "The Art of Living Black 2001," a group exhibition of 63 Bay Area black artists; "Intermedios: Paintings and Poetry," works by Gabriel Navar; "people consuming: the daily news," works by Mary V. Marsh; "Exhibit A," group exhibition by 42 Richmond Art Center's education department instructors; "Work," Richmond Art Center staff exhibition. Through Sat/17.

**Salmon Graphics Art Gallery** 1728 University, Berk; (510) 548-0293. Mon-Fri, 2-6pm and by appt. "Everyday Miracles," paintings by Michelle Echenique. Through March 30.

**San Marco Gallery** Alemany Library, Dominican University of California, San Rafael; 898-0372. Mon-Fri, 10am-5pm; Sat-Sun, noon-4pm. "Drawings," paintings and drawings by Beth Van Hoesen. Through March 31.

**San Pablo Arts Gallery** San Pablo Civic Center, 13831 San Pablo; (510) 836-2663. Sat-Sun, noon-4pm. "The Art of Living Black," mixed-media exhibit featuring the works of five artists. Through April 8.

**Women's Cancer Resource Center Gallery** 3023 Shattuck, Berk; (510) 548-9286. Tues-Thurs, 1-7pm; Sat, noon-4pm. Acrylic and oil paintings by David Manzanera. Through April 12.

can). *Previews* Thurs/15, 8:30pm. *Opens* Fri/16, 8:30pm. *Runs* Thurs-Sun, 8:30pm. Through April 1. Roh Melrose directs this rendition of Shakespeare's comedy with a focus on visual imagery, exploring the issues of identity and gender roles within the play.

**Runs with Scissors** The Marsh, 1062 Valencia; 826-5750. \$10-15. *Opens* Thurs/15, 8pm. *Runs* Thurs-Sat, 8pm. Through March 31. See 8 Days a Week, page 64.

**Vincenzia's Talking Machine** Exit Theatre, 156 Eddy; 673-3847. \$10-12. *Previews* Tues/20-Wed/21, 7pm. *Opens* Tues/27, 7pm. *Runs* Tues-Wed, 7pm. Through April 11. Erica Blue derives inspiration and images for her absurdist play from *The Decameron*, classic Italian erotica, and Federico Fellini. In this new work Blue depicts the life of solitude led by a young imprisoned woman who has disgraced her family.

## Bay Area

**The Orestesia** Berkeley Repertory Proscenium Theatre, 2015 Addison; (510) 647-2949. \$15.99-\$51 (previews, \$35.50). *Part one opens* Wed/14, 8pm. *Runs* Tues, Thurs-Sat, 8pm; Sun, 2 and 7pm. Through May 6. Tony Taccione and Stephen Wadsworth direct this classic epic drama by Aeschylus.

## Ongoing

**Blood Moon** Noh Space, 2840 Mariposa; 621-7978. \$15. Thurs/15-Sat/17, 8pm. In this coming-of-age story written by Nicholas Kazan, a young woman reveals her painful story and enacts revenge on the man who violated her.

**Don't Make Me Look Too Psychotic** Bannam Place Theatre, 50A Bannam; 986-4607. \$14-17. Thurs-Sat, 8pm. Through April 14. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show. Pachtman developed this autobiographical piece after dating a particularly incendiary woman. Bruce and Gloria have a lot in common, like drinking problems and intimacy issues. *Psychotic* is gut-bustingly funny, which is no small feat considering the seriousness of the material. Pachtman's characterizations are perfect, and he knows when to stop talking about himself and move the story along. (Joshua Medsker)

**Don't Make Me Say Things That Will Hurt You** Theatre Rhinoceros, 2926 16th St; 861-5079. \$16. Fri-Sat, 8pm. Through Sat/24. Something is keeping Pete Hilton in his apartment, but it's certainly not his wardrobe: within seconds he can transform from go-go girl to lounge lizard to private dick. Soon we realize Pete is still reeling from a recent break-up, but his free-floating agoraphobia is inspired by more than fear of running into his ex. Doug Holsclaw's solo play, now in a 10th-anniversary production at Theatre Rhino, offers a funny and gnawing anatomy of a queen done wrong. Pete's fury is a familiar kind of mourning, and these 10 vignettes take us on a Kübler-Ross odyssey from anger and denial to stiletto-heeled revenge. Pete's energetic coping strategies keep things sharp, unsentimental, and occasionally hilarious. The baroque arias Holsclaw provides for Pete are resplendently queenly, although never losing sight of the battered heart beating underneath. (Rosenstein)

**Eleemosynary** Shelton Theater, 533 Sutter; 255-8821. \$20. Fri-Sat, 8pm; Sun, 2pm. Through April 1. The Rough Theatre Company's first show for their 2001 season examines the mother-daughter relationships between three women.

**A Fair Country** New Langton Arts, 1246 Folson; 289-2260. \$12-15. Thurs-Sun, 8pm (also Mon/19, 8pm). Through Sun/25. Spinning around the globe from Mexico to Africa to Holland, Jon Robin Baitz's witty and intelligent family drama observes the dissolution of a U.S. diplomat's family over the course of a turbulent decade. Some of the confrontations get a bit trenchant and Arthur Miller-ish, but Baitz is one of the few American playwrights going who notices a world outside our borders, and he uses his sharp observations of those places to set things simmering. This Inquiline Theatre Company production boasts some uneven acting and it takes a while to find its groove, but eventually it gets there. Karl Ramsey does the evening's best work as the family's younger son, and director Val Hendrickson finds an

intermittent musicality in the play's restless shifts. Shawn Weinsheik's bold all-Mondrian set is a bit too overpowering and limiting, but it's an honest stab at a unified design statement. (Rosenstein)

**Getting Out** Il Teatro 450, 449 Powell; 433-1172. \$15-18. Fri-Sat, 8pm; Sun, 7pm. Through Sun/25. Marsha Norman's first play gets a new production by Women in Time as part of this year's Working Women Festival. Released from an Alabama prison, Arlene (Denise Balthrop Cassidy) wants to remake her life, but every card seems stacked against her: her former guard Bennie (Steven Paterson) wants to make her into his "project"; her former pimp, Carl (Matt Kline), wants to pull her back into her old life; and her ferocious mother (Anna van der Heide) seems to be her daughter's greatest nemesis. What could become a trenchant sociological drama is theatrically energized by Norman's congruent depiction of both Arlene and her younger self, Arlie (Jennifer Wagner), simultaneously revealing both the sources of Arlene's scars and her courageous attempts to heal them. The play packs an affecting wallop, and director Margo Whitcomb and her first-rate cast dive into Norman's fierce, uncompromising world and make it their own. (Rosenstein)

**Goodnight Children Everywhere** Geary Theater, 415 Geary; 749-2228. \$15-61. Wed/14-Sat/17, 8pm (also Wed and Sat, 2pm); Sun/18, 2pm. Set just after the World War II's end, Richard Nelson's play focuses on the reunion of 4 of the 800,000 children evacuated from London before the blitz. Sisters Betty (Rohin Weigert), Ann (Yvonne Woods), and Vi (Heather Goldenhersh) are all living in their deceased parents' south London flat, supported by Ann's husband (Jon DeVries). The sisters await the arrival of their brother, Peter (Jesse Pennington), who was sent away to Canada at 11 and now returns a handsome young man of 17. "Chekovian" is the word applied most often to Nelson's writing these days, and it certainly has that rich chamber quality, but the fact is his work has an adult depth and dimensionality all his own. What in lesser hands could be manipulative and sensational in Nelson's becomes a moving and resonant drama of misplaced childhoods and adult scars. Despite the specificity of its focus, *Goodnight Children Everywhere* feels like it's about all of us, evacuees and exiles forever trying to find our way home. (Rosenstein)

**I Think I Like Girls** Thick House, 1695 18th St; 401-8081. \$12-20. Wed/14-Sat/17, 8pm; Sat/17-Sun/18, 3pm. The head writer of *The Laraine Project*, Leigh Fondakowski, brings her latest project to premiere in the Bay Area. Following in the footsteps of Anna Deaver Smith, et al., Fondakowski bases her work verbatim on real-life interviews, in this case with women across the country grappling with being gay. Under Fondakowski's direction, the five-actor ensemble incarnates lesbians of every age and background, from Waspy urban sophisticates to Midwestern grandmothers. Painful coming-out stories aren't exactly news in the Bay Area, and given the extent of Fondakowski's research, what's surprising is how generic and undramatic most of these testimonies turn out to be. Amy Resnick and Barbara Pitts give sharp performances as an array of characters, but for all its good intentions, *I Think I Like Girls* is so earnest and earthbound that you can't help finding its truths less than revelatory. (Rosenstein)

**io Princess of Argos!** Exit Stage Left, 156 Eddy; 751-5922. \$10-20. Fri-Sat, 8pm (also April 2 and April 9, 8pm). Through April 14. See "Greek Lightning," page 54.

**Love! Labour! Loss!** Exit Theatre, 156 Eddy; 626-2665. \$15 (Fri/16, pay what you can). Fri-Sat, 8pm. Through April 14. "Do you love me?" queries She (Danielle Thys) to He (Leo Lawhorn) at the opening of Edward Albee's *Counting the Ways*, the first of the one-act comedies ruminating on the subject in Isis Arts Collective's tripartite program. Director Mike Ward's own *Decaf* and Tom Kelly's *Points of View* follow the lead, riffing on the amatory content and absurdist form of Albee's sparkling piece. Unsurprisingly, Albee's offers the most bite and includes the evening's standout performance in Thys's weighty and wonderful *She*. *Decaf* is a stiff riff, too labored to work. *Points of View* incorporates a performance of *Counting* to spoof



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# stage

Stage listings are compiled by Sarah Han. Performance times may change; call venues to confirm. Reviews are Robert Avila, Rita Felciano, and Brad Rosenstein. Dance commentator is Siina Belmar. See 8 Days a Week for information on how to submit items to the listings.

## theater Opening

As You Like It Theatre Rhinoceros, 2926 16th St; 861-5079. \$12-20 (preview, pay what you

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the tensions between the theater's components: actor, director, playwright, audience, and critic. Though the pace was sluggish, the skit has charm, turning Albee's question back on the theater itself, where its devotees answer with a resounding "yes." This critic's final count, in order of presentation: He loves it. He loves it not. He likes it OK. (Avila)

**Make and Believe** *SomArts Theater, 934 Brannan; (510) 869-2646. \$10-20. Wed-Sat, 8pm; Sun, 7pm. Through Sun/25. Tony Pellegrino presents his semi-autobiographical play about an artist who becomes spiritually involved in his own art.*

**Martin Yesterday** *New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-25. Wed-Sat, 8pm (also Sun/18, April 1, 2pm).*

Through April 7. Matt (Scott Cox) is a young gay cartoonist writing one of the hottest strips around, but for all his money and notoriety he's dissatisfied, looking to settle down with Mr. Right. He thinks he's found him in Martin (Lee Corbett), a mature, sensitive city official, but gradually some unsavory cracks begin appearing in Martin's seemingly perfect plaster. Canadian playwright Brad Fraser has demonstrated a real talent in the past, but the characters, situations, and dialogue here feel almost entirely synthetic. The banter teeters constantly between sitcom, soap opera, and public service announcement, and it's hard to summon up much concern for characters who have all the dimensionality of a pop-up video. Cox manages to put some human appeal in Matt's dilemmas, and Jennifer Reynolds and Jeffrey White make the most of roles that are little more than functionaries of the slender plot. (Rosenstein)

**Private Eyes** *Phoenix II Theatre (downstairs), 653 Geary; 789-8558. \$13-20. Thurs/15-Sat/17, 8pm. The Actors Collective presents Steven Dietz's comedy about the lies uncovered in the course of an infidelity. Adrian (Shaun Church), a randy and untrustworthy theater director, comes between actors Lisa (Elena Samaniego) and Matthew (Adam Chipkin). The affair inspires a series of flashbacks and fantasies as Matthew enlists the aid of his analyst (the show-stealing Neal Bishop) and a detective named Cory (Karen Finch). But nobody and nothing, it seems, is straightforward. A play about lying naturally lends itself to the subject of infidelity, and the repeated play-within-a-play break in the action cleverly makes the theater's normal distancing effect serve the theme, while provoking a meditation on theater itself as the art of lying. Still, the sustaining of our interest demands a more compelling set of characters. When it comes to wooing an audience, the repetition of a technique is no substitute for chemistry. (Avila)*

**See Under: Love** *A Traveling Jewish Theatre, 470 Florida; 399-1809. \$22.50-28 (Thurs, pay what you can). Thurs-Sat, 8pm; Sun, 2 and 7pm. Through Sun/25. Despite my wariness about yet another dramatic reincarnation of the Holocaust, A Traveling Jewish Theatre's adaptation of David Grossman's acclaimed novel *See Under: Love* greeted me with one promising surprise: the piece is in fact about the queasy collusion between art and all-too-real evil. Young writer Momik Neuman (Aaron Davidman) constructs an imaginative version of the experiences of his great-uncle Anshel Wasserman (Mark Samuels) in a concentration camp: Wasserman has struck up a bizarre deal with the camp commander, Niegel (Norbert Weisser), who, after discovering that Wasserman wrote a series of books Niegel loved as a boy, arranges for Wasserman to create new adventures just for him. Wasserman's piquant tale-spinning fails to achieve the transformative alchemy playwright Corey Fisher intends, and Momik, the evening's putative "author," remains an undeveloped blank. The biggest achievement here is ATJT mounting its largest cast effort yet while maintaining its intimate ensemble flavor. Naomi Newman's direction makes use of the simplest means — the actors, the space, and Todd Roehman's splendidly textured costumes — to create some powerfully etched moments. (Rosenstein)*

**69 Stories** *Phoenix II Theatre (upstairs), 655 Geary; 675-5995. \$12-18. Thurs-Sat, 8pm. Through March 31. See "Greek Lightning," page 54.*

**Snakebit** *New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-35. Wed-Sat, 8pm. Through Sat/24. David Marshall*

Grant's debut play is a sharp, witty exploration of the friendship between two men and a woman at critical moments in each of their lives. Jonathan and Jenifer, married 11 years, are staying with Michael, Jonathan's best friend. Jonathan (Tarek Caan) is up for a role in a trashy Hollywood movie and is determined to achieve success and a better situation for his family. Jenifer (Desiree Rogers) worries she has given their daughter AIDS as a result of an affair with Michael before she married. Michael (Richard Gallagher) is a social worker who has gotten too involved in his case and lost his job and longtime boyfriend as a result. Together they're heading straight for a three-car emotional pile-up on the hazy shoals of Los Angeles. Director Arturo Catricala builds the tension steadily and elicits three outstanding performances in a play that offers real dramatic bite. (Avila)

**Teatro ZinZanni: Love, Chaos, and Dinner** *Le Palais Nostalgique, Pier 27 and 29, Embarcadero at Battery; 438-2668. \$99-110. Wed-Sat, 6pm; Sun, 5pm. Open-ended. This mix of "love, chaos, and dinner" in a beautifully restored art nouveau cabaret features a five-course meal served by a madcap wait staff. From Thurs/15 through Sun/18, Teatro ZinZanni celebrates its one year anniversary with a celebration featuring special additions, a new menu, and a pre-show with members of San Francisco's School of Circus Arts.*

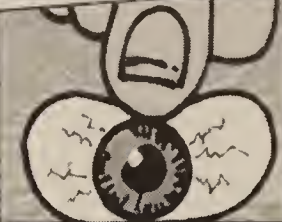
**Valparaiso** *Actors Theatre of San Francisco, 533 Sutter; 296-9179. \$25. Thurs-Sat, 8pm; Sun, 7pm. Through April 21. Contemporary novelist Don DeLillo returns to playwrighting after a 10 year hiatus with this comedy of errors about an everyday businessman who finds he is a sudden celebrity on a mixed-up journey that lands him in Valparaiso, Chile.*

**Woyzeck and Leonce and Lena** *Magic Theatre, Fort Mason, Bldg D, Third fl; 749-2ACT. \$5-10. Wed/14-Sat/17, 8pm; Sun/18, 1 and 7pm. ACT's Master of Fine Arts program presents two plays by 19th-century German dramatist Georg Buchner. Under the expert*

Continued on page 90

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## Theater

From page 89

direction of Adrian Giurgea, this ambitious double bill offers a successful blend of boisterous comedy and dark drama in Buchner's rebellious, antinaturalistic style. *Leonce and Lena*, a farcical fairy tale romance between the otherwise idle Prince of Popo (Kenneth Lee) and the Princess of Pipi (Clare O'Sheeran), is fanciful, poetical, and brim-

ming with subversive wit. *Woyzeck* is a harrowing story of an impoverished soldier driven mad by the world around him. The related themes and expressionistic style of this deeper work make it an ideal complement. Inspired staging (including Cliff Caruthers's impressive sound design) and strong performances throughout the cast of talented graduate students animate the texts with an artful playfulness and physical dynamism that show off these decidedly modern plays of the 1830s. (Avila)

## Bay Area

**Far East** Lucie Stern Theatre, 1305 Middlefield, Palo Alto; (650) 903-6000. \$20-38. Wed-Sat, 8pm (also Sat/17, Sat/24, 7pm; no shows April 4-5); Sun, 2pm (also Sun/18, April 1, 7pm; no 2pm show April 1). Through April 8. Naval reserve lieutenant "Sparky" Watts (Darren Bridgett) is brashly looking for "experience" that exceeds his pampered Midwestern upbringing. Assigned to a naval base near Tokyo in the mid-1950s, he immediately becomes involved with a Japanese woman, an attachment his commander's neglected wife (Julie Eccles) does everything she can to undermine. A.R. Gurney's semi-autobiographical play takes a stab at working on a broader canvas than is usual for the playwright, utilizing a veneer of Kabuki and Noh techniques to tell a story that seems equal parts *Madame Butterfly*, *From Here to Eternity*, and *Sayonara*. Yet the play has a dramatic hole you could ram a destroyer through: other than two brief glimpses, we never get a single scene of Sparky and his "girl," who isn't even accorded a name. Cultural tourism is part of an overloaded agenda here that includes racism, homophobia, and American foreign policy, but the play itself often falls victim to a similarly superficial view: Gurney somehow makes Japan seem like a Waspy American country club. Bridgett and Eccles both do very fine work, particularly in their emotionally entangled scenes together, but the play often falls short even of Gurney's typical glib professionalism. (Rosenstein)

◆ **Someone Who'll Watch over Me** Eighth Street Studio Theatre, 2525 Eighth St, Berk; (510) 655-0813. \$10-15 (previews \$8, opening night \$20). Thurs/15-Sat/17, 8pm. Patrick Dooley directs this play by Irish playwright Frank McGuinness about an Irishman, an Englishman, and an American held in a Lebanese prison. Shotgun Players presents Frank McGuinness's drama about an American, an Englishman, and an Irishman held hostage in Lebanon. Although inspired by the real-life experiences of Terry Anderson and others, the play barely touches on the politics of the Middle East — the Arab captors, while reference points for the characters' despair, remain offstage and peripheral, incidental to the play's themes. McGuinness concerns himself instead with the relationships between Adam (Richard J. Silberg), Edward (Clive Worsley, in a flawless performance), and Michael (Kevin Karkick), as they struggle to maintain their grip on sanity. McGuinness uses their desperate condition to explore the universal need for love, compassion, and understanding, as well as the power of humor to sustain people in an absurd situation. The setting, with its ready-made assumptions and loaded associations, may ultimately be a hindrance to the playwright's more general aim, but McGuinness's talent

for dialogue and three outstanding performances under Patrick Dooley's direction make for a captivating evening. (Avila)  
**The Tempest** LaVal's Subterranean Theatre, 1834 Euclid; (510) 237-7415. \$8-10. Thurs-Sat, 8pm. Through April 14. Stanley Spenger directs this Shakespearean romantic tale.

## dance

**Tara Brandel** Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Fri, 8pm. \$5-10 (no one turned away for lack of funds). Brandel's dance ritual *Breath* is written on air. Using rhythmic breath work, a cappella singing, spoken word, and the breath-requiring movement of modern and aerial dance, *Breath* draws from the experiences of lesbian women and posits a vision of community made rich through archetypal feminine imagery. (Belmar)

◆ **Dance/Screen: Paul Taylor Dance Company** Screening Room, Yerba Buena Center for the Arts, 701 Mission; 978-ARTS. Tues, 7pm. Free. See 8 Days a Week, page 64.

**San Francisco Ballet** War Memorial Opera House, 401 Van Ness; 865-2000. Fri/16-Sat/17, Tues/20, Thurs/22-Sat/24, 8pm (also Sat/17 and Sat/24, 2pm); Wed/21, 7:30pm; Sun/25, 2pm. \$10-110. See 8 Days a Week, page 64.

**Yaelisa and Camions Flamencos** ODC Theatre, 3153 17th St; 863-9834. Sun, 7pm. \$10-14. The company continues its Café Flamenco series.

◆ **Yugen Presents: Japanese Contemporary Dance Performance** Noh Space, 2840 Marineway; 621-0507. Mon-Tues, 8pm. \$10-15. Uno-Man performs *To Be*, accompanied by partner Mako Kawano and dancers Imazu and Aota, and Kazuo Takemoto offers *Song of Memory: Garden-Niwa-2001* as part of Theatre of Yugen's monthly series.

## Bay Area

**Diablo Ballet** Dean Lesher Regional Center for the Performing Arts, 1601 Civic Dr, Walnut Creek; (925) 943-7469. Fri-Sat, 8pm. \$30-35. The company performs Balanchine's *Who Cares?*, Val Camparoli's *Open Vems*, and two world premieres: Kelly Teo's *Women's Stories* and *Your Eyes*, by Nikolai Kabanov.

**Facing East Dance and Music** Asia Pacific Cultural Center, 388 Ninth St, Oakl; (510) 208-6080. Fri-Sat, 8pm; Sun/25, 3pm. \$15-22. Through March 25. The all-Asian American female dance company performs artistic director Sue Li-Jue's latest evening-length work, *The Nature of Nature: 5 Elements, 5 Dancers, 5 Musicians*. Wood, fire, earth, metal, and water are joined by Somei Yoshino Taiko Ensemble and the visual design talents of Richard Jue.

## performance

◆ **'Euphorium'** Building 920, Mason St, the Presidio (enter through the Crissy Field gate at Marina Blvd); 332-9454. Wed-Thurs, 6-10pm;

Fri-Sat, 7pm-midnight; Sun, 3-8pm. Extended through Sun/25. \$12-15. Another beguiling conception from Chris Hardman and the folks at Antenna, this virtual opium trip allows you to become Samuel Taylor Coleridge composing his classic fever-dream poem, "Kubla Kahn." Wearing an infrared Walkman and a special helmet that allows you to move through a procession of three-dimensional imagery, you hear voices weaving a mingled measure of Coleridge's verse as you meander with a mazy motion through sunless seas and caves of ice. Some of the imagery is a bit literal minded, but the hallucinatory aura offers a playful participatory encounter with an archetypal euphoric text. (Rosenstein)

◆ **'Jump'** Marsh Theatre, 1062 Valencia; 826-5750. Mon, 8pm. \$7. Nena St. Louis performs in her autobiographical work-in-progress performance about coping with mental illness.

◆ **'Leslie Dances!'** Veterans Building Green Room, 401 Van Ness; 346-8959. Sat, 8pm. \$12-15. Leslie Friedman and company perform a concert of dance, music, and song.

◆ **'Love American Style'** ODC Theatre, 3153 17th St; (415) 282-GAPA, www.gapacultural.org. Sat, 7pm. \$8-10. See 8 Days a Week, page 64.

◆ **'Mystic Dance'** Great American Music Hall, 859 O'Farrell; 885-0750. Fri, 9pm. \$15. Take "an ecstatic journey into the cosmic casbah" with the Venusians, DJ Dragonfly, performance artists, fire and snake dancers, tarot readings, "3-D astrology projections," and other exotic elements.

◆ **'The Passion of Soeur Marthe'** Buried Clay Theatre, 762 Fulton; 467-6782. Thurs-Sat, 8pm. \$10-15. Through Sat/24. Anthony Ballestar and RubberMatchSeries present a new play written and directed by Rey Carolino.

◆ **'Shut Up and Love Me'** Theater Arland, 450 Florida; 437-2700. Thurs/15-Sat/17 and Wed/21-Sat/24, 8pm; Sun/18, 7pm. \$20-25. Karen Finley's solo performance is a post-feminist exploration of "dysfunctional companionship and psychosexual lust."

◆ **'Songs and Dances'** Bethany United Methodist, 1268 Sanchez; 647-8393. Free. The San Francisco Lesbian/Gay Freedom Band presents its first performance in its 2001 Community Concert Series, a concert full of circus marches, Irish folk songs, Scottish dances, American love ballads, and songs from the Wild West.

◆ **3 One Act Plays** Door 43, 43 Dore; 430-2161, ext 1675. Thurs-Sun, 8:30pm. \$5 donation. The Underground SOMA Drama Association presents three plays by the winners of the 2001 Good SOMAritans One Act Play Contest, followed by live DJs.

◆ **'Undone'** Hamlin School Mansion, 2120 Broadway; 820-1481. Fri-Sat, 7 and 9pm. Free. Play-Works Performance Group's new piece combines dance and theater to delve into the mind of one woman's psyche.

◆ **'Western Rules'** Randall Museum, 199 Museum Way; 337-4713. Fri-Sat, 8pm (also Sat, 2pm). Free. The San Francisco Free Community Theatre presents Kevin Belncschipp's comedy about playing the games of love and poker in the Wild West.

## Bay Area

◆ **'At the Crossroads'** Open Arts Circle, 530 East Eighth St, Oakl; (510) 238-5103. Fri-Sat, 8pm; Sun, 2pm. \$12. Through Sun/25. Augustino Dance Theater presents a night of "theatrical haikus."

◆ **'Balinese Shadow Theatre'** Hertz Hall, UC Berkeley, Berk; (510) 642-4864. Fri, 8pm. Free. I Wayan Wijaya, Balinese shadowmaster, accompanied by I Made Subandi, Nick Robinson, Sarah Willner, and Paul Miller, performs a shadow play.

◆ **'Chappy Knuckles (Semi-Regional Motorcross and) Family Fun Hour'** LaVal's Subterranean Theatre, 1834 Euclid, Berk; (510) 655-0813. Mon-Tues, 7 and 9pm. \$10. See 8 Days a Week, page 64.

◆ **'Showtune: An Evening with Jerry Herman'** Osher Marin Jewish Community Center, 200 N San Pedro; San Rafael; (415) 479-2000. Sat, 8pm; Sun, 5pm. \$30-35. Jerry Herman, Donald Pippin, Jason Graae, Karen Morrow, and Paige O'Hara perform show tunes.

## comedy

◆ **Brainwash Cafe and Laundromat** 1122 Folsom; 861-3663. Thurs, 8pm: open mic with host Tony Sparks, free.

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**Cobb's Comedy Club** 2801 Leavenworth; 928-4320. Wed, Mon-Tues, 8pm: All Pro-Comedy Showcase, \$7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Clark Taylor with Rick Reynolds and Dan Gabriel, \$10-15.

**New Meat Campus Theater** 220 Jones; 673-3511. Thurs, 9pm: a night of comedy with John Sugar, Pippi Lovestocking, and host Blake, \$15. **Piaf's** 1686 Market; 541-5610. Mon, 8pm: Gay Comedy Showcase, with host Blake, \$5.

**Tongue and Groove** 2513 Van Ness; 565-5955. Tues, 8:30pm: "Comic Fusion," with Mike Meehan, Roddy Castro, and Mary Weiler, \$7.

## Bay Area

**Kimball's East** 5800 Shellmound, Emeryville; (510) 658-2555. Wed-Fri, 8 and 10pm: opening rounds of the Bay Area Black Comedy Competition, call for price.

**Paramount Theatre** 2025 Broadway, Oak; (510) 433-9923. Sat, 8pm: finals of the Bay Area Black Comedy Competition, hosted by Don "D.C." Curry, call for price.

**Temple Sinai William Stern Hall** 28th St and Webster; (510) 451-3263. Sun, 4pm: "An Afternoon of Jewish Comedy," featuring Lisa Geduldig, Jeff Raz, and Betsy Salkind, \$5-12.

School and YWCA-Mission Girls Services, 4pm, free.

**Sunday:** Cody's Books 2454 Telegraph, Berk; (510) 845-7852. Poetry readings by Yvonne Cannon, Lara Gularie and Richard Rocco, 7:30pm, \$2 donation. **Paradise Lounge** 1501 Folson; 621-1911. Poetry above Paradise, featuring readings by Larry-Bob and Alvin Orloff, followed by open mic, 8pm, free.

**Tuesday:** Bird and Beckett Books and Records 2788 Diamond; 586-3733. Readings by National Writers Union Authors Adam David Miller, Ann Ahmann, and Dan Libethson, followed by open mic, 7:30pm, free. **Black Repertory Theater** 3201 Adeline, Berk; (510) 652-2120. Third Eye Theatre presents poetry, spoken word, and comedy, 8pm, donations accepted. **Café Niebaum-Coppola** 916 Kearny; 788-7500. "Night of the Poets," live poetry readings, 6pm, free (reservations required). **Rockin' Java** 1821 Haight; 831-8842. Open Mind Open Mic, with Carvell, 8pm (sign up at 7:30pm), free.

# film

Film listings are edited by Cheryl Edly. Reviewers are David Fear, Dina Gachman, Susan Gerhardt, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Patrick Mucias, Anthoni Patel, Chuck Stephens, and Rob Taylor. Film intern is R.M. Mead. See Rep Clock, page 100, and Movie Clock, page 101, for theater information.

## S.F. International Asian American Film Festival

The 19th annual San Francisco International Asian American Film Festival takes place through Sun/18. Venues are Kabuki 8, 1881 Post, S.F.; New PFA Theater, 2575 Bancroft, Berk.; and Camera 3 Cinemas, 288 S. Second St., San Jose. For more information call (415) 255-4299 or go to [www.naatanet.org](http://www.naatanet.org). Festival. All times p.m. For commentary, see "Flipping the Script" and "Blue Light Specials," 3/7/01.

## Wed/14

**Kabuki** "Smells Like Teen Spirit" (shorts program) 1. "Forsaken Communities: The Untold Chinese Diaspora" (shorts program) 6:30. "Sins and Daughters" (shorts program) 7. Help!!! (To, Fai, 2000) 8:45. "Secret Sounds" (shorts program) 9. **Happy Funeral Director** (Chang, 1999) 9:45.

**PFA** "Spotlight on Loni Ding" 7:30.

## Thurs/15

**Kabuki** The Debut 7. The Wrestlers 7:45.

## Sat/17

**Camera 3** Happy Funeral Director 2. "FilmTalk: Why Asian American Film?" 4:30. "Sins and Daughters," (shorts program) 7.

## Sun/18

**Camera 3** "Smells Like Teen Spirit" (shorts program) 2. The Debut 7.

## Opening

◀ **The American Nightmare** See Critic's Choice. (1:35) **UC Theatre**.

**The Debut** See Movie Clock, page 101. (1:30) **Kabuki**.

**Enemy at the Gates** World War II drama about a Russian soldier (Jude Law) and the Nazi assassin (Ed Harris) sent to take him down. (2:08) **California, Century Plaza, Empire, Jack London**.

**Exit Wounds** The forces behind *Romeo Must Die* present Steven Seagal and DMX as a couple badasses who team up to nab crooked cops in inner-city Detroit. (1:41) **Grand Lake, Jack London, Shattuck**.

◀ **It All Starts Today** Director Bertrand Tavernier blends documentary-style realism with poetic narration to tell the engaging story of a teacher trying to make a difference in a poor town in northern France. Cowritten by real-life early-childhood educator Dominique Sampiero and cast with a combination of actors and locals (including a preexisting preschool class), the film chronicles the impassioned struggles of Daniel (Philippe Torreton), a dedicated educator who fights underfunding, overcrowding, understaffing, local poverty, and parental neglect in order to improve the lives of his students. As the film progresses, the school's problems multiply, Daniel's clashes with ambivalent local officials escalate, and his personal and professional frustrations intensify. Despite the story's many setbacks and tragedies, this carefully crafted social critique ultimately champions those who do what they love and fight for changes they believe in. (1:57) **Rafael**. (Sabrina Crawford)

**The Legend of Rita** See "A.k.a. Rita," page 53. (1:41) **Lumiere**.

**Series 7** This satire of reality TV revolves around a lethal game show that pits armed contestants against each other. (1:39) **Shattuck**. **The Widow of Saint-Pierre** See "Blank Widow," page 53. (1:57) **Act I and II, Clay**.

## Ongoing

◀ **A Time for Drunken Horses** (1:20) **Balboa**.

◀ **Before Night Falls** This is Julian Schnabel's second artist-on-artist film piece (*Basquiat* being the successful first), and the painter-auteur has dotted the canvas with ellipses, surrealisms, poetry, and enough celebrity (Johnny Depp, Sean Penn) to make you feel you've been pleasantly dosed. Spanish heartthrob Javier Bardem, as the film's beefed up, sexy version of Arenas, leads this Cuban time-trip, bringing the artist's humor and pathos to life. (1:13) **Embarcadero, Shattuck** (Gerhard).

◀ **Best in Show** (1:30) **Balboa, Rafael, Shattuck**. **Billy Elliot** (1:50) **Opera Plaza, Rafael, Shattuck**. **Blow Dry** Alan Rickman and Natasha Richardson play former spouses and hairstylist partners who have been estranged since she fell in love with their erstwhile model (Rachel Griffiths). Since the National British Hairdressing Championships are taking place in their town this year, Richardson decides to repair burned bridges by uniting lover, ex-husband, their son, and herself as a competition team. Generically handled by Irish director Paddy Breathnach (of 1997's more promising *I Went Down*), *Blow Dry* is a mix of cartoonish comedy and mawkish sentimentality. Made watchable by an excellent if wasted cast, *Blow Dry* is just another mechanical feel-good movie void of any feelings not preapproved by the marketing department. (1:45) **Metreon, Metro, 1000 Van Ness, Orinda, Piedmont, Shattuck** (Harvey).

**Cast Away** (2:30) **Galaxy, UA Berkeley**.

**The Caveman's Valentine** Former Juilliard scholar Romulus Ledbetter (Samuel L. Jackson) renounces society and potential success within Manhattan's high-culture aeries to take up residence in a city park. Estranged from his family and adrift in delusions, Romulus might have been an interesting character if only the screenplay (adapted by novelist George Dawes Green from his own cult-celebrated book) wasn't so insistent about dumping "meaning" all over his head. When confronted with the body of a frozen hustler, Rom not only suppresses his dementia long enough to solve the crime but also

Continued on page 94

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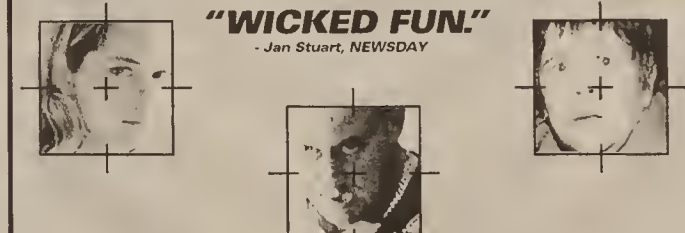
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## Kung fu squared

By Patrick Macias

**B**efore rapid-fire editing and flying wire stunts became de rigueur, good old-fashioned martial arts alone were the hyperactive hallmarks of Hong Kong movies. With minimal sleight of hand and lots of eye-popping acrobatics, *North and South Shaolin* (Thurs/15, Four Star), a seldom-seen 1986 entry in the landmark *Shaolin Temple* series, is a thrilling testimony to the unplugged action cinema of the past. Plot-wise it's still Kung Fu Theater 101, as a young monk (baby-faced Jet Li) leaves the sanctuary of his northern Shaolin temple home to seek revenge on the warlord who killed his parents. Along the way he's joined by two like-minded members of the southern school, who offer romance, rivalry, and the extra fists needed for the final confrontation. The story line may be thin, but it gets a full-bodied flavor from the epic, unrestrained production values (it was a collaboration between China and Hong Kong) loaded with pageantry, gorgeous scenery, and frantic wide-screen combat. Despite his vengeful quest, the young Jet Li is completely effervescent — dignified and divine whether he's kicking ass at the Great Wall of China or sneaking past the bad guys with a drag act like Bugs Bunny. The cofeature, Tsui Hark's *Zu: Warriors from the Magic Mountain*, is very nearly the antithesis of *North and South Shaolin* (this is where Hong Kong films caught the special-effects bug big time). Pure martial arts take a backseat to psychedelic set pieces and a story line that pretty much defies linear description. Legendary stars like Yuen Biao, Sammo Hung, and Brigitte Lin share the screen with pesky ghosts, blood monsters, and elongated eyebrows, while Hark's speed-freak editing warps the film straight into the must-see classic zone.

tiger on beat



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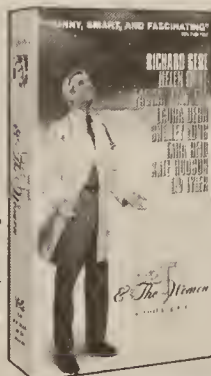
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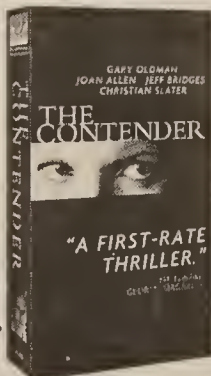
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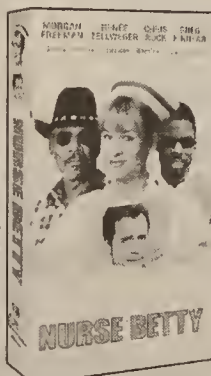
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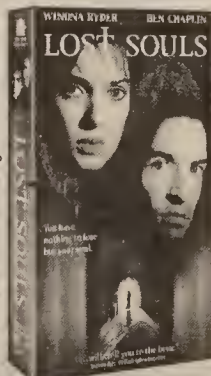
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critic's choice: film

## 'The American Nightmare'

Fri/16-Sat/17, UC Theatre

The resurgence of those irony-drenched *Party-of-Five-with-a-knife* flicks a few years back may have reduced the modern horror film to in-joke slasher-cinema redux, but at least it brought the genre flickering back into the zeitgeist's spotlight. For those of us who've skulked around our local video store's scary movie section ad infinitum, however, every day will always be *Halloween* — no matter how often we have to extol the virtues of horror's gore-filled second golden age to nonbelievers. Adam Simon's razor-edged documentary *The American Nightmare* is custom-made for splatter film fanatics: finally, the masters of the macabre drag their much maligned and misunderstood classics into the light for a contextual second look! Comprising of choice footage and interviews with the genre's crème de la crème (George A. Romero, Wes Craven, John Carpenter, David Cronenberg, Tom Savini, Tobe Hooper), *Nightmare* filters horror classics of the late '60s and '70s through the prism of the social environment from which they sprang. Images and voice-overs describing the tragedies of My Lai and Kent State as well as the shiny, happy disco era are mixed 'n' matched up against scenes from the *Living Dead* films, *Last House on the Left*, and *The Texas Chainsaw Massacre*; suddenly, it's apparent, to paraphrase Ginsberg, where all that bad karma of the day went. Exorcising societal demons on the communal dream screen, this seemingly crude and crass subset of spook flicks pointed their boogeyman fingers right back at us, and horror has rarely seemed so relevant or damned disturbing. The screening of *The American Nightmare* kick starts a weeklong minifest highlighting things that go bump in the psyche: Romero's minimalist *Night of the Living Dead* (1968); the Grand Guignol-meets-Tex Avery



homages to the house that splatter built, Peter Jackson's *Dead Alive* (1992) and Sam Raimi's *Evil Dead 2* (1987), and a dual dose of Cronenberg, *The Fly* (1986) and *Scanners* (1981). Scream all you want ... no one will hear you ... See Rep Clock for show times. (David Fear)

## 1st Ever East Bay Gay Men Of Color FILM FESTIVAL

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**SAT. 3/17, 3pm:**

**Gay Cuba (Sonja de ries):**

Shot on location, this documentary casts a hopeful light on efforts to reform and humanize a society often maligned for its calcified rigidity. (with *Merida Proscrita*, *Your Kiss*, *Two-Spirit People*)

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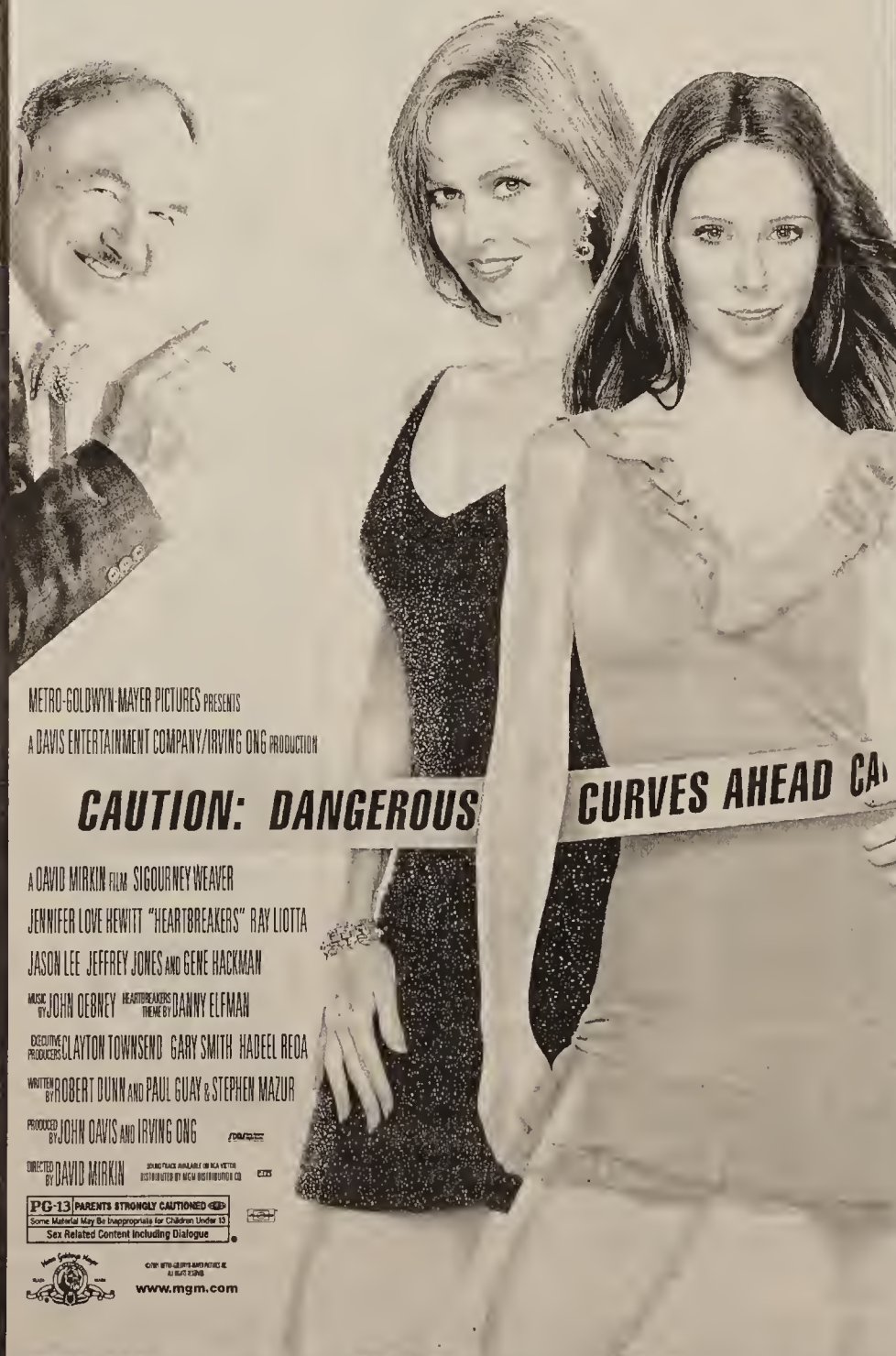


# MECCA

**INVITE YOU AND A GUEST TO A SCREENING**

Sigourney Weaver Jennifer Love Hewitt and Gene Hackman

## heartBREAKeRS



METRO-GOLDWYN-MAYER PICTURES PRESENTS

A DAVIS ENTERTAINMENT COMPANY/IRVING ONG PRODUCTION

**CAUTION: DANGEROUS**

**CURVES AHEAD CA**

A DAVID MIRKIN FILM SIGOURNEY WEAVER

JENNIFER LOVE HEWITT "HEARTBREAKERS" RAY LIOTTA

JASON LEE JEFFREY JONES AND GENE HACKMAN

MUSIC BY JOHN DEBNEY HEARTBREAKERS THEME BY DANNY ELFMAN

EXECUTIVE PRODUCERS CLAYTON TOWNSEND GARY SMITH HADEEL REZA

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DIRECTED BY DAVID MIRKIN

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Some Material May Be Inappropriate for Children Under 13  
Sex Related Content Including Dialogue



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## Take our CON ARTIST QUIZ! How much of a bad-girl are you?

Answer our quiz and send it with a SASE to:

## heartBREAKeRS

c/o SF Bay Guardian  
520 Hampshire St., San Francisco, CA 94115

If you're a true bad girl / guy you will be entered  
in a drawing to win dinner for two at

# MECCA

(2029 Market St., San Francisco)

### 1. He has lots of money:

- a. Pretend like you love him, then divorce him and take HALF!
- b. It's not about the money.

### 2. He smokes too much:

- a. Pretend like you don't care, marry him, then hire an actress to sleep with him, catch him in bed and divorce him. Taking HALF!
- b. Eww...smoke. I don't date men who smoke.

### 3. He's not very attractive:

- a. As long as he's rich...who cares. TAKE HALF!
- b. Well, I guess looks don't matter as much, so long as he's nice.

### 4. He packs heat and is a mobster:

- a. Speaking of packing...TAKE HALF!
- b. Oh, no. I don't fraternize with those kinds of people.

### 5. He is poor:

- a. Take half...wait a minute. Take off.
- b. It's not about the money...well...wait a minute.

### Rate yourself:

More A's than B's? You are perfection!  
When God created you she knew what she was doing.

More B's than A's? Your a good girl.  
You need to turn in those sappy woes for a new pair of panty hose  
and find a man you can con. Take all his money...  
not just half...you need to make up for lost time!

Limit one pass per person / per household, while supplies last. Each pass admits two people. Passes received through this promotion do not guarantee you a seat at the theatre. Seating is on a first come first served basis. No admittance once screening has begun. No purchase necessary. Participating sponsors, their employees and family members and their agencies are not eligible. NO PHONE CALLS!

## OPENS NATIONWIDE ON MARCH 23RD



**"A VIVID POLITICAL THRILLER!**  
Volker Schlöndorff's best film in years  
**Bibiana Beglau is incandescent!"**  
— J. Hoberman, THE VILLAGE VOICE

★★★★★ — Roger Ebert, CHICAGO SUN-TIMES

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A tremendous performer. A candid,  
emotionally charged piece of work."  
— David Denby, THE NEW YORKER

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**"ABSOLUTELY HILARIOUS!"**  
Fabulous for adults and teens—  
Kirsten Dunst brings  
it out again!"  
—Mike Cidoni, WOKR-TV (ABC)

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**Ben FOSTER**  
**SISQÓ**  
**Shane WEST**  
**Colin HANKS**  
**Carmen ELECTRA**  
and **Martin SHORT**

**GET OVER IT!**

**This weekend, pull off something big!**

MIRAMAX FILMS PRESENTS AN IGNITE ENTERTAINMENT AND MORPHEUS PRODUCTION "GET OVER IT" KIRSTEN DUNST BEN FOSTER MELISSA SAGEMILLER SISQÓ SHANE WEST COLIN HANKS SWOOSIE KURTZ ED BEGLEY JR. AND MARTIN SHORT COSTUME DESIGNER KIM DAVIS-WAGNER MUSIC BY JUSTINE BAGOZZI COSTUME DESIGNER MARY JANE FORT EDITOR MARG SHAWMAN EXECUTIVE PRODUCERS SCOTT WITTMAN PRODUCED BY MICHAEL BURNS MARG GUTAN WRITTEN BY PAUL FELDSCHER DIRECTED BY TOMMY O'HANER

PG-13 PARENTS STRONGLY CAUTIONED  
Some Material May Be Inappropriate for Children Under 13  
Some Content Sexual Nature, Some Drinking and Language

soundtrack available on [www.alloy.com/getoverit](http://www.alloy.com/getoverit)

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<b>SONY THEATRES METREON</b> FOURTH & MISSION 369-6200	<b>AMC THEATRES KABUKI 8</b> POST / FILLMORE 931-9800	<b>UNITED ARTISTS GALAXY</b> VAN NESS / SUTTER (415) 777-FILM 0063	<b>CENTURY THEATRES CENTURY PLAZA 10</b> SO. SAN FRANCISCO (415) 777-FILM 0063
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**ALSO NOW PLAYING AT THESE SELECT BAY AREA THEATRES**

<b>EAST BAY</b> Antioch, Regal Cinemas Deer Valley 16 Berkeley, United Artists Movies Concord, Brenden 14 Danville, Blackhawk Movies 7 Dublin, Regal Cinemas Hacienda Crossing 20 Emeryville, United Artists Emery Bay Hayward, Mann Festival Newark, Century Cinedome 7 Oakland, Signature Jack London Cinema Pinole, Century 10	Pittsburg, Brenden 16 Union City, Century 25 <b>PENINSULA</b> So. San Francisco, Century Plaza 10 Redwood City, Century Park 12 <b>SAN JOSE</b> Hollister, Premiere Milpitas, Century 20 Great Mall Mtn. View, Century Cinema 16 San Jose, Century 10 Berryessa San Jose, AMC Saratoga 14	San Jose, Century Capitol 16 Santa Clara, AMC Mercado 20 <b>NOVATO</b> , Pacific's Rowland Plaza <b>SAN RAFAEL</b> , Pacific's Northgate <b>NORTH COUNTIES</b> Fairfield, Edwards Fairfield Stadium 16 Lafayette, Cinema 5 Rohnert Park, Pacific's Rohnert Park 16 Santa Rosa, Roxy Stadium 14 Vacaville, Brenden 16 Vallejo, AMC Plaza 6
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**SEE DIRECTORY OR CALL THEATRE FOR SHOWTIMES • NO PASSES**

**film**  
**calendar** first runs, rep films,  
& movie clock

**Ongoing**

From page 91

manages to burrow through the Big Apple like some sort of zeitgeist-starved worm. The film's not without its interesting elements, particularly when director Kasi Lemmons (who worked with Jackson before, in the moody and moving *Eve's Bayon*) is allowed to play to her strengths. The director demonstrates a marked talent for embracing irrationality and making chaos its own reward, even as Jackson and the screenplay drag her efforts ever downward. (1:45) *Galaxy*, *UA Berkeley*. (Stephens)

**Chocolat** A mysterious woman (Juliette Binoche) sets up a chocolate shop in a small French village, and her sweets awaken the dormant lives and libidos of the town's populace. While the cinematography gorgeously captures every rich tone and truffle, and director Lasse Hallström (*The Cider House Rules*) puts the cast through their paces admirably, *Chocolat*'s insistence on milking "ooohs" and "aahs" at every turn betrays a greater desire to please crowds than to make a good film. (1:56) *Alexandria*, *California*, *Century Plaza*, *Emery Bay*, *Grand Lake*, *Metreon*, *1000 Van Ness*, *Orinda*, *Presidio*, *Stonestown*. (Fear)

**Cirque du Soleil: Journey of Man** (:38) *Metreon Imax*.

**Company Man** *Company Man* is a comedy about CIA deception, cold war paranoia, and U.S. assassination attempts against Castro from writer-directors Peter Askin and Douglas McGrath. McGrath stars as bumbling teacher Allen Quimp, whose social-climbing wife Daisy (Sigourney Weaver) insists that he

make something more of himself. Through a series of events I am not at liberty to reveal, Quimp becomes a CIA officer and is sent to Cuba. His chief of station (Woody Allen in an uncredited role) is blissfully unaware of the revolution Castro is creating; it's eventually revealed that Quimp was, in fact, a pivotal figure in American history. John Turturro is hilarious as Quimp's gung-ho, fatigue-clad colleague, and Alan Cumming is mucho fey as the deposed dictator Batista. (1:21) *Colma*, *Lumiere*, *Shattuck*. (Mead)

**Crouching Tiger, Hidden Dragon** *Crouching Tiger, Hidden Dragon* isn't just Ang Lee's first star-spangled martial-arts blockbuster; it's also the tenderest meditation on silence, sensibility, and the chasms that divide generations this intimate chamber dramatist has ever made. Chow Yun-fat plays Li-Mu Bai, the top swordsman of the Wudan clan; his unrequited lover and fellow warrior, Yu Shu Lien, is played by global supercop Michelle Yeoh. The would-be couple are on the verge of finally getting it on when their archnemesis, Jade Fox (the great Cheng Pei-pei), appears from the darkened past with a venomous sprite named Jen (Zhang Ziyi) at her side. Governor's daughter by day, secret adept of the graceful Wudan fighting style by night, Jen inwardly yearns for a life of freelance malfecance and the companionship of a desert rascal (Chang Chen of *Happy Together*). At once postcard serene and pyrotechnically outrageous, the film is a contemplative mood piece that's filled with slambang popcorn, so rightfully sure of its own agility that it can stumble along a balustrade, drunk and lully blind, and somehow never

miss a step. (1:59) *Act I and II*, *Century Plaza*, *Emery Bay*, *Galaxy*, *Kabuki*, *Metreon*, *Piedmont*, *Roxie*, *Vogue*. (Stephens)

**CyberWorld** (:48) *Metreon Imax*.

**Down to Earth** (1:27) *Century Plaza*, *Emery Bay*, *Jack London*, *Kabuki*, *Metreon*, *1000 Van Ness*, *UA Berkeley*.

**Faithless** Ingmar Bergman wrote the screenplay for the Liv Ullmann-helmed *Faithless*, reportedly basing the story on events from his own life. Marianne (Lena Endre, in an extraordinary performance) is married, but she enters into an affair with the family's best friend, with disastrous emotional consequences for all concerned. Bergman denies his characters, his audience, and apparently himself any redemption at the end of the film. As long and emotionally numbing as a northern winter, *Faithless* moves at the pace of a glacier—but it also possesses a glacier's inexorable power. (2:34) *Opera Plaza*, *Piedmont*. (Mead)

**15 Minutes** In this '70s cop-show retread—cum-social commentary, a homicide detective turned celebrity (Robert De Niro) and an arson investigator (Ed Burns) team up to stop two digicamera-wielding Eastern bloc criminals with a bad case of autism and a desire to become famous. An old-school-grit filmmaker like Sidney Lumet might have made silk out of this sow's ear, but director John Herzfeld (*Two Days in the Valley*) uses only ham-fisted genre clichés and a firm grasp of the post-reality TV obvious. Let's just say the film's title might take on a new resonance regarding the future careers of those involved in this overcooked mess. (2:00) *Alexandria*, *Century Plaza*, *Emery Bay*, *Empire*, *Jack London*, *Kabuki*, *Metreon*, *1000 Van Ness*, *Shattuck*. (Fear)

**Get Over It** (1:30) *Century Plaza*, *Emery Bay*, *Galaxy*, *Jack London*, *Kabuki*, *Metreon*, *UA Berkeley*.

**Hannibal** The delicious sequel to *The Silence of the Lambs* has a new director (Gladiator's Ridley Scott) and a new actress (Julianne Moore, capable if colorless) as FBI agent Clarice Starling. A decade has passed since psycho Hannibal Lecter (Anthony Hopkins) escaped, but events soon align for a Lecter-Starling reunion. As in *Silence*, Lecter embodies a baffling mix of good and evil; he's brutal, but he's just so damn clever about it. Though the film balances so heavily on one character—and not the woman-hero that so bolstered *Silence*—*Hannibal* works. It's a different kind of film than *Silence*: less cat-and-mouse detection, a mix of slashed throats, gourmet cooking, piano playing, bone saws, and porcine killing machines. (2:11) *Alexandria*, *Colma*, *Emery Bay*, *Jack London*, *Kabuki*, *Metreon*, *1000 Van Ness*, *UA Berkeley*. (Eddy)

**Haunted Castle** (1:16) *Metreon Imax*.

**The House of Mirth** (2:15) *Balboa*, *Shattuck*.

**In the Mood for Love** Set largely within a community of Shanghai émigrés in the delicately mannered but supercrowded Hong Kong

Continued on page 96

**THIS WEEKEND, LOVE IS IN THE HAIR!**

**"BLOW DRY' IS GREAT FUN!"**  
Alan Rickman and Natasha Richardson are fabulous!"  
—Stephens Hunter, WASHINGTON POST

**"UNDENIABLY CHARMING & CHEERFUL!"**  
Josh Hartnett, Rachael Leigh Cook & Heidi Klum are excellent!"  
—John Moughan, DETROIT FREE PRESS

**"A SPARKLING GEM!"**  
Scintillating & heartwarming!"  
—Gregory Winkler, LOS ANGELES TIMES

**"A REAL CROWD-PLEASER!"**  
Witty & revealing!"  
—William Arnold, SEATTLE POST-INTELLIGENCER

**"BLOW DRY' WILL BOOST YOUR WINTER BLAHS!"**  
Natasha Richardson is luminous!  
Rachel Griffiths is superb!"  
—Lauri Giblin, BUFFALO NEWS

Alan Rickman Natasha Richardson Rachel Griffiths Rachael Leigh Cook  
Josh Hartnett Bill Nighy Rosemary Harris Heidi Klum

MIRAMAX FILMS • INTERMEDIA FILMS • AMPAS ENTERTAINMENT/AMC ELEVEN FILMS • A FILM BY JAMES HANCOCK  
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PRODUCED BY ROSE VANCELLI • COSTUME DESIGNER JENNIFER SHIMCOCK • EXECUTIVE PRODUCERS PATRICK DOYLE  
WRITTEN BY MARK COOPER • COSTUME DESIGNER JENNIFER SHIMCOCK • EXECUTIVE PRODUCERS PATRICK DOYLE  
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**2 ACADEMY AWARD NOMINATIONS**  
BEST SCORE • BEST CINEMATOGRAPHY

Kevin Thomas, LOS ANGELES TIMES  
**"A BEAUTIFUL AND SEDUCTIVE FILM!"**

Mike LaSalle, SAN FRANCISCO CHRONICLE  
★★★★★  
**"A MASTERPIECE!"**

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THE ACADEMY AWARD WINNING "CINEMA PARADISO"

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**GUARDIAN**

**LANDMARK  
THEATRES**



# THE ACADEMY AWARD® CONTEST

Drop off this entry ballot at any San Francisco Landmark Theatre

Deadline is Saturday, March 24

Or mail this entry ballot to:

"Oscar" c/o San Francisco Bay Guardian

520 Hampshire Street, San Francisco, CA 94110

Entries must be postmarked no later than Saturday, March 24

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A pass good for admission  
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for the remainder of 2001!



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Two tickets to Opening Night Gala of the

**SAN FRANCISCO  
INTERNATIONAL  
FILM FESTIVAL  
No. 44  
APRIL 19 TO MAY 3**

Thursday, April 19

**CENTER OF THE WORLD**

directed by Wayne Wang,

starring Peter Sarsgaard and Molly Parker

## THIRD PRIZE

(4 WINNERS)

Four passes to Landmark Theatres  
plus

**LOST WEEKEND VIDEO**

rental certificate for \$20

plus

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food/beverage certificate for \$25.



POTRERO  
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### Best Picture

- ☐ AMERICAN BEAUTY
- ☐ THE CIDER HOUSE RULES
- ☐ THE GREEN MILE
- ☐ THE INSIDER
- ☐ THE SIXTH SENSE

### Actor In A Leading Role

- ☐ Russell Crowe (THE INSIDER)
- ☐ Richard Farnsworth (THE STRAIGHT STORY)
- ☐ Sean Penn (SWEET AND LOWDOWN)
- ☐ Kevin Spacey (AMERICAN BEAUTY)
- ☐ Denzel Washington (THE HURRICANE)

### Actress In A Leading Role

- ☐ Annette Bening (AMERICAN BEAUTY)
- ☐ Janet McTeer (TUMBLEWEEDS)
- ☐ Julianne Moore (THE END OF THE AFFAIR)
- ☐ Meryl Streep (MUSIC OF THE HEART)
- ☐ Hilary Swank (BOYS DON'T CRY)

### Actor In A Supporting Role

- ☐ Michael Caine (THE CIDER HOUSE RULES)
- ☐ Tom Cruise (MAGNOLIA)
- ☐ Michael Clarke Duncan (THE GREEN MILE)
- ☐ Jude Law (THE TALENTED MR. RIPLEY)
- ☐ Haley Joel Osment (THE SIXTH SENSE)

### Actress In A Supporting Role

- ☐ Toni Collette (THE SIXTH SENSE)
- ☐ Angelina Jolie (GIRL, INTERRUPTED)
- ☐ Catherine Keener (BEING JOHN MALKOVICH)
- ☐ Samantha Morton (SWEET AND LOWDOWN)
- ☐ Chloë Sevigny (BOYS DON'T CRY)

### Director

- ☐ Sam Mendes (AMERICAN BEAUTY)
- ☐ Spike Jonze (BEING JOHN MALKOVICH)
- ☐ Lasse Hallström (THE CIDER HOUSE RULES)
- ☐ Michael Mann (THE INSIDER)
- ☐ M. Night Shyamalan (THE SIXTH SENSE)

### Foreign Language Film

- ☐ ALL ABOUT MY MOTHER (SPAIN)
- ☐ CARAVAN (NEPAL)
- ☐ EAST-WEST (FRANCE)
- ☐ SOLOMON AND GAENOR (UK)
- ☐ UNDER THE SUN (SWEDEN)

### Screenplay - Adaptation

- ☐ THE CIDER HOUSE RULES
- ☐ ELECTION
- ☐ THE GREEN MILE
- ☐ THE INSIDER
- ☐ THE TALENTED MR. RIPLEY

### Screenplay - Original

- ☐ AMERICAN BEAUTY
- ☐ BEING JOHN MALKOVICH
- ☐ MAGNOLIA
- ☐ THE SIXTH SENSE
- ☐ TIDPSY-TURVY

### Art Direction

- ☐ ANNA AND THE KING
- ☐ THE CIDER HOUSE RULES
- ☐ SLEEPY HOLLOW
- ☐ THE TALENTED MR. RIPLEY
- ☐ TIDPSY-TURVY

### Cinematography

- ☐ AMERICAN BEAUTY
- ☐ THE END OF THE AFFAIR
- ☐ THE INSIDER
- ☐ SLEEPY HOLLOW
- ☐ SNOW FALLING DOWN CEDARS

### Sound

- ☐ THE GREEN MILE
- ☐ THE INSIDER
- ☐ THE MATRIX
- ☐ THE MUMMY
- ☐ STAR WARS: EPISODE 1  
THE PHANTOM MENACE

### Sound Effects Editing

- ☐ FIGHT CLUB
- ☐ THE MATRIX
- ☐ STAR WARS: EPISODE 1  
THE PHANTOM MENACE

### Original Score

- ☐ AMERICAN BEAUTY
- ☐ ANGELA'S ASHES
- ☐ THE CIDER HOUSE RULES
- ☐ THE RED VILIN
- ☐ THE TALENTED MR. RIPLEY

### Original Song

- ☐ "Blame Canada" (SOUTH PARK:  
BIGGER, LONGER & UNCUT)
- ☐ "Music of My Heart" (MUSIC OF THE HEART)
- ☐ "Save Me" (MAGNOLIA)
- ☐ "When She Loved Me" (TOY STORY 2)
- ☐ "You'll Be in My Heart" (TARZAN)

### Costume Design

- ☐ ANNA AND THE KING
- ☐ SLEEPY HOLLOW
- ☐ THE TALENTED MR. RIPLEY
- ☐ TITUS
- ☐ TIDPSY-TURVY

### Make-up

- ☐ AUSTIN POWERS:  
THE SPY WHO SHAGGED ME
- ☐ BICENTENNIAL MAN
- ☐ LIFE
- ☐ TIDPSY-TURVY

### Documentary - Feature

- ☐ BUENA VISTA SOCIAL CLUB
- ☐ GENGHIS BLUES
- ☐ DOWN THE ROPES
- ☐ ONE DAY IN SEPTEMBER
- ☐ SPEAKING IN STRINGS

### Documentary - Short Subject

- ☐ EYEWITNESS
- ☐ KING GIMP
- ☐ THE WILDEST SHOW IN THE SOUTH:  
THE ANGOLA PRISON RODEO

### Film Editing

- ☐ AMERICAN BEAUTY
- ☐ THE CIDER HOUSE RULES
- ☐ THE INSIDER
- ☐ THE MATRIX
- ☐ THE SIXTH SENSE

### Short Film - Animated

- ☐ HUMDRUM
- ☐ MY GRANDMOTHER IRONED  
THE KING'S SHIRTS
- ☐ THE OLD MAN AND THE SEA
- ☐ 3 MISSES
- ☐ WHEN THE DAY BREAKS

### Short Film - Live Action

- ☐ BROR, MIN BROR
- ☐ KILLING JOE
- ☐ KLEINGELD
- ☐ MAJOR AND MINDR MIRACLES
- ☐ MY MOTHER DREAMS THE SATAN'S  
DISCIPLES IN NEW YORK

### Visual Effects

- ☐ THE MATRIX
- ☐ STAR WARS: EPISODE 1  
THE PHANTOM MENACE
- ☐ STUART LITTLE

Name \_\_\_\_\_

Day phone \_\_\_\_\_

E-mail \_\_\_\_\_

☐ Check to receive Landmark's local weekly e-mail.

1. One entry per person.
2. Entries must be handwritten in pen.
3. Official entries must be used: either the original page from the Bay Guardian, or the flyer available at Landmark Theatres. No reproductions allowed.
4. Winners will be determined by most correct answers. Ties will be broken by random drawing.
5. Employees of participating sponsors and their agents are not eligible.
6. No phone calls, please.
7. Winners will be notified by phone or mail by April 30, 2001.
8. No purchase necessary.

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Jeff Craig, SIXTY SECOND PREVIEW

**"EXCITING...unfiltered FURY!"**  
Kenneth Turan, LOS ANGELES TIMES

**"15 MINUTES" is a REAL movie!**  
Roger Ebert, CHICAGO SUN-TIMES

**"DE NIRO is EXHILARATING!"**  
Elvis Mitchell, THE NEW YORK TIMES



**"A SLAM BANG thriller!"**  
Gene Shalit, THE TODAY SHOW

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**STUNNINGLY WRITTEN and DIRECTED**  
**by John Herzfeld!**

robert de niro edward burns

**15 MINUTES**

America is watching

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EXECUTIVE PRODUCERS CLAUDE RUDNICK POLSTEIN PRODUCED BY KEITH ADDIS NICK WECHSLER PRODUCED BY DAVID BLOCKER JOHN HERZFELD  
WRITTEN AND DIRECTED BY JOHN HERZFELD  
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INTERNET KEYWORD: 15 Minutes  
NEW LINE CINEMA  
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## film calendar

### Ongoing

From page 94

of the early 1960s, Wong Kar-wai's *In the Mood for Love* is an ostensibly simple story about next-door neighbors Su Li-zhen (Maggie Cheung) and Chow Mo-wan (Tony Leung), who, upon discovering that their spouses are having an affair, narrowly escape having one of their own. The trademark of Wong's filmmaking is visual elegance — or rather, the way he and his collaborators, cinematographer Christopher Doyle and production designer-editor William Chang, alternate between elegance and exhilaration. *In the Mood for Love* slows things down, giving the viewer time to drink in Chang's extraordinary costumes and other time-stained eye candy. It also plays against the fact that the film's idea of 1962 is a state of mind, a network of social constrictions that forces its characters to survive on fragile decorum and illusory appearances, rather than plunging into the darkness of their desires. (1:38) *Albany, Embarcadero*. (Stephens) *Malena* (1:44) *Balboa, Four Star, Oaks*  
**Me You Them** This Brazilian film about a woman living with her three husbands might be the cinematic equivalent of magic realism. There is realism (life in northeastern Brazil looks relentlessly hard, particularly for women) and magic (the extraordinary Regina Casé, who plays Darlene, the woman in question). *Me You Them* is based on a true story, and director Andrucha Waddington uses facts to spin a genuinely sweet, seductive fable. Never deceptive or manipulative, Darlene simply refuses to be constrained by the macho norms of her world; she's filled with a love of life she shares with all, and she's infinitely braver than any of her husbands. *Me You Them* is a celebration of the strength of all women. (1:47) *Embarcadero, Shattuck*. (Mead)  
**The Mexican** Stoplights and people having conversations while sitting on commodes form the twin motifs of this unshapely *Frankenstein*. However, it has its glimmering moments; Brad Pitt's farcical Mexican odyssey has a hallucinatory, Buñuelian quality to it,

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and atmospherically, it's the most compelling aspect of the film's many moods. As for his rocky relationship with Julia Roberts, chemistry never strikes — besides, they barely share any screen time together. Roberts instead plays Penelope held hostage. Her road-trip repartee with James Gandolfini is a horrible mutant strain of pop-psych Tarantino; still, Roberts and Gandolfini make an amusing couple, even if they do eventually wear out their welcome. It's the faded-out magical realism with which this concludes that strikes the only obviously false note. The rest, while much of it might be misguided, seems perfectly earnest. (2:03) *California, Century Plaza, Cinema 21, Emery Bay, Empire, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness.* (Alvin Lu)

**Michael Jordan to the Max** (46) *Metreon Imax, Monkeybone* (1:22) *UA Berkeley.*

**O Brother, Where Art Thou?** (1:47) *Bridge, Calma, Shattuck.*

**Panic** Director Henry Bromell's *Panic* dares to take verily seriously that midlife-crisis-of-a-sensitive-hitman-in-therapy thing. William H. Macy plays Alex, a model son, husband, and father who also works "in the family business": He kills people! For money! Alex doesn't like his "other" job, so he consults headshrinker, Dr. Parks, whose caring rationality is personified by facially fuzzy-wuzzy John Ritter. (Repeat: *Panic* is *not* a comedy.) Alex hopes to heal his wounded inner child, but wouldn't you know, it's not that simple. *Panic*'s bogusness is exceeded only by its poker-faced self-importance. (1:30) *Oaks.* (Harvey)

**Pollock** An alternate title for Ed Harris's directorial debut might be *Come Back to the Gallery, Jackson Pollock*, Jackson Pollock; a dim gallery of Actors Studio semi-star turns orbit Harris's mostly mute, perpetually pained and bewildered embodiment of an antihero. *Pollock*'s presentation of a notoriously drunken, lurching life is sober and straightforward, and its detached, literal perspective on the painter's life isn't revealing. The film's pace prevents sustained displays of passion, instead offering shorthand versions of events from Pollock's life; Barbara Turner and Susan J. Eshmill's screenplay focuses on the relationship between Pollock and chief booster (and fellow painter) Lee Krasner (Marcia Gay Harden). A celebrity's critique of celebrity's effect on creativity, *Pollock* is a vanity project nonetheless. (1:57) *Albany, Embarcadero, Calma.* (Huston)

◆ **Quills** (2:04) *Opera Plaza.*

**Recess: School's Out** (1:23) *Century Plaza, Emery Bay, 1000 Van Ness.*

◆ **Requiem for a Dream** Director Darren Aronofsky (*Pi*) and Hubert Selby Jr. (author of the 1978 novel from which the film is adapted) are a perfect match. Pathetic widow Sara Goldfarb (Ellen Burstyn) has no real life of her own; faint hopes that only child Harry (Jared Leto) will ever fly right are dashed each time he pawns her boob tube for smack cash. Harry has a "business partner" in lifelong friend Tyrone (Marlon Wayans) and a girlfriend in disenfranchised rich chick Marion (Jennifer Connelly). The boys are as eager to swim upstream as she is to drift downward. Setting up a heroin-dealership shop seems like a good idea until a supply shortage occurs. Meanwhile, Sara gets hooked on diet pills. This diary of an increasingly mad hausfrau parallels the younger trio's descent into variably delusional, panicked, exploited, and life-threatening personal hell. (1:42) *Lumiere.* (Harvey)

**See Spot Run** (1:34) *Century Plaza, Jack London, Metreon, 1000 Van Ness, Stonestown.*

**Shadow of the Vampire** (1:29) *Balboa, Kabuki, Metreon, Oaks.*

◆ **Snatch** A gargantuan diamond, stolen by phony rabbis, eventually lands in the hands of a psychotic gun dealer named Boris the Blade. The rock then becomes a pawn in a standoff between a hoxing promoter, his gypsy ringer, and a bookie named Brick Top who enjoys feeding his enemies to pigs. But wait, there's more — like the squeaking dog, five-second transatlantic flights, and scenery-chewing Hollywood stars that pop up along the way. Several actors from director Guy Ritchie's similar *Lock, Stock, and Two Smoking Barrels* also appear, including brutishly cute former British footballer Vinnie Jones. Like that film, *Snatch* exudes a charming kind of coolness: ferocious, hypervocal, decidedly masculine, and so overdone it's harmless. (1:43) *Jack London, Metreon, Oaks, 1000 Van Ness.* (Taylor)

**State and Main** (1:46) *Opera Plaza.*

**Sweet November** Ho-hum romance about a wifty sprite named Sara (Charlize Theron) who convinces workaholic Nelson (Keanu Reeves) to move in with her for one month so she can

Continued on page 98

## 2 ACADEMY AWARD NOMINATIONS

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he's come and how he's doing so far. Yi Yi takes the familiar and examines it outside the conventions of movies. The film tells the story of one person's life, refracted into five different people making up a family, like a soap opera, Yi Yi feels like several different genres entwined. All of these strands help to vary the mood and provide relief from one another, but it's the middle-aged father's struggle that holds down the center. Perhaps this is because the film is really about him, or perhaps it's because of Wu Nien-jen's performance; he's able to convey perfectly the feeling of a man who's more than a bit worn out by the world. (2:53) *Balboa, Four Star.* (Lu)

► **You Can Count on Me** Laura Linney plays a single mom struggling to raise her son in a small rural town, whose life spirals into chaos when her slacker brother (Mark Ruffalo) returns home to get his own life together and she begins sleeping with her married boss, played by Matthew Broderick at his nerdy best. Playwright Kenneth Lonergan makes his directorial debut here, and while this is hardly a flamboyant or fast-paced film, it's outstandingly well-written, with sharply nuanced performances, especially from Ruffalo, whose endearing loser has you pulling for him even as he manages to screw up every last chance he's given. (1:32) *Colma, Embarcadero, Piedmont, Shattuck.* (Taylor)

## Rep picks

► **'Hidden Dragons: A Martial Arts Film Festival Celebrating 'Crouching Tiger'** The Four Star's festival showcases the *kung fu* flicks that paved the way for *Crouching Tiger, Hidden Dragon*. This week's films are *Zu: Warriors from Magic Mountain* (Hark, 1983) and *North and South Shaolin* (Lau, 1981). See *Tiger* on Beat. *Four Star.*

► **'UCLA Archive Restorations'** Over the next three weeks the Pacific Film Archive screens over three dozen classic American titles preserved by the UCLA Film and Television Archive — proof that Los Angeles actually has a sense of history after all. Fri/16 (see *Rep Clock* for times) is a bill of 1933 curios: William K. Howard's *The Power and the Glory*, a Preston Sturges-written drama about a railroad baron (Spencer Tracy) that's often cited as *Citizen Kane*'s precursor in theme and flashback-multi-narrator structure. Too bad Howard was no Orson Welles — stodgy direction makes this ambitious film more a failed experiment than a visionary leap. More rare and bizarre is Phil Goldstone's *The Sin of Nora Moran*, a Pre-Code

sudser about a victimized heroine (Zita Johann, Boris Karloff's love object in the original *Mummy*) who takes a murder rap rather than expose her lover, the very governor who could pardon her from execution. This opus from forgotten "Poverty Row" studio Majestic Pictures is truly terrible, but memorably so: flashbacks within flashbacks, "subconscious" voiceovers, Johann's drugged hallucinations, a supernatural visitation, and tons of stock footage create a *film mandit* that leaves no bud-

getary corner uncut or story excess unconvoluted. Sat/17 there's an in-person visit by octagenarian Budd Boetticher, one of the last surviving major directors of the old studio era. He'll discuss and screen two favorite projects: 1951's semiautobiographical *The Bullfighter and the Lady*, restored (to two-hours-plus) from the drastically cut 87-minute version Republic Studios ordered; and 1956's *Seven Men from Now*, first of seven B Westerns Boetticher made with faded 1930s star Randolph Scott. A bridge be-

tween the more sentimental "oaters" of yore (including those by John Ford and John Wayne, both of whom had treated Boetticher contemptuously) and nihilist 1960s films by Sergio Leone and Monte Hellman, these terse prairie dramas turn economy into a spare virtue, with Scott's heroes notably steely and withdrawn. In *Seven Men*, he's an ex-sheriff wreaking serial vengeance on his wife's murderers, but the show is stolen by Lee Marvin's ultramodern villain, a slouchy, wiseass adult delinquent you

could imagine selling smack to 15-year-olds in the high school parking lot. Sun/18 there's 1927's silent costume romance *When a Man Loves*, with John Barrymore, plus numerous Vitaphone shorts from that very first year of "talkies." The series, which continues through April 1, also features sterling prints of classics old (Lubitsch's *One Hour with You*), newish (Arthur Penn's *Mickey One*, Charles Burnett's *Killer of Sheep*) vintage newsreels, '30s cartoons, and more. *New PFA Theater.* (Harvey) ♦

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**THE BROTHERS OPENS FRIDAY, MARCH 23RD**

## film rep clock calendar repertory theater schedules



**I am a lonesome fugitive:** Randolph Scott appears in Budd Boetticher's long-lost 1956 masterpiece, *Seven Men from Now*, screening Sat/17 at the New PFA Theater as part of the UCLA Film Archive Preservation series. The 84-year-old Boetticher will be on hand postscreening to discuss his directing career.

Schedules are for Wed/14 through Tues/21 except where noted. Double features are noted with a •. Director and year are given when available.

**ALLIANCE FRANÇAISE** 1345 Bush; 775-7755. \$5. *An Affair of Love* (Fonteyne, 2000) Tues, 7.

**ARTISTS' TELEVISION ACCESS** 992 Valencia; 824-3890. \$3-5. "Nothing Quiet (on the Eastern Front)," experimental films and collages Thurs, 8. "Food for the Moon for Too Soon," performance and screening by Eddie the Rat Fri, 9. "Other Cinema": "Dale Hoyt's Bio-Tech Revue," media and artwork about cloning Sat, 8:30.

**CASTRO** 429 Castro; 621-6120. \$4.50-7. Satyricon (Fellini, 1969) Wed-Thurs, 7, 9:40 (also Wed, 1:30, 4:15). "Boys to Men," a collection of four gay-themed shorts Fri/16-Thurs/22, 7, 9 (also Sat-Sun, Wed, 1, 3, 5).

**CLAY THEATRE** 2261 Fillmore; 352-0810. \$5-8.50. "Eight Tales of the Hero Quest: God, Guns, and Guts": King of New York (Ferrara, 1990) Sat, midnight.

**CONTRA COSTA INTERNATIONAL JEWISH FILM FESTIVAL** (510) 839-2900 or (925) 938-7800. \$5-12. Temple Beth Torah, 42000 Paseo Padre Pkwy, Fremont. Vulcan Junction (Riklis, 1999) Sat, 7:30. California School for the Deaf, 39350 Gallaudet, Fremont. Europa, Europa (Holland, 1990) Sun, 4.

**DELANCEY STREET THEATER** 600 Embarcadero, S.F.; (510) 540-7736. Free. "Seeking Asylum: On the Edge of Humanity, Germany and the U.S.": Otomo (Schlaich, 1999) with "Angst oder Anger: Black in Brandenburg" (2001) Wed, 7. Discussion with attorney Stephen Knight follows films.

**FINE ARTS CINEMA** 2451 Shattuck, Berk; (510) 843-3699. \$4-7. • Tumbleweeds (Baggot, 1925) Wed-Thurs, 7:30 and Angel and the Bad Man (Grant, 1947) Wed-Thurs, 9:15. "Communities of Color Film Festival," presented by the AIDS Project of the East Bay and the East Bay AIDS Alliance Project Fri, 7:30; Sat, 4; Sun, 2, free. For

times and information call (510) 663-7983. • Dreamers (Lu, 2000) Sat/17-Thurs/22, 7:30 and Close to Eden (Mikhailov, 1990) 9:20 (also Sun, 5:15).

**JAPAN INFORMATION CENTER** 50 Fremont, Ste 2200; 356-2464. Free. • "Suburban High School Students" and "The College Years" Wed, noon.

**LA PEÑA CULTURAL CENTER** 3105 Shattuck, Berk; (415) 642-8066. \$7. • Dare to Struggle: Dare to Win (Thorn) and France on Strike (Labor Video Project) Sun, 6. LaborFest hosts this screening of two documentaries, one about the 1968 French General Strike, the other about the 1995 French public workers strike. Director Jean-Pierre Thorn and '68 strike participant Jean Michel Normand in person.

**MECHANICS' INSTITUTE LIBRARY** 57 Post; 393-0100. \$5. "CinemaLit": Network (Lumet, 1976) Fri, 6:30. Discussion precedes film.

**NEW PFA THEATER** 2725 Bancroft, Berk; (510) 642-1412. \$4.50-7. "Film 50: History of Cinema": Open City (Rossellini, 1945) Wed, 3. "UCLA Film Archive Preservation": The Sin of Nora Moran (Goldstone, 1933) Fri, 7:30; The Power and the Glory (Howard, 1933) Fri, 9:15; "An Evening with Budd Boetticher": • The Bullfighter and the Lady (1951) and Seven Men from Now (1956) Sat, 6:30 (director Boetticher in person); When a Man Loves (Crosland, 1927) with "Vitaphone Shorts" Sun, 5:30. "Chinese Cinemas": Horse Thief (Tian, 1985) Mon, 6. "Alternative Visions": The God of Day Had Gone Down upon Him (Brakhage, 2000) with "Water for Maya" (Brakhage, 2000) Tues, 7:30.

**PEÑA DEL SUR** 2870A 22nd St; 550-1101. \$3. Fidel, the Cuban Revolución and Their Leader of 40 Years (Brave) Fri, 8.

**RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. Taboo (Oshima, 2000) Wed-Thurs, call for times. It All Starts Today (Tavernier, 1999) Fri/16-Thurs/22, call for times.

**REO VIC** 1727 Haight; 668-3994. \$3-6.50. Black Tar Heroin: The Dark End of the Street (Okazaki, 1999) Wed-Thurs, 7:15, 9:15 (also Wed, 2). The Yards (Gray, 2000) Fri-Sat, 7, 9:25 (also Sat, 2, 4:25). Marquis (Topor, 1991) Sun-Mon, 7:15, 9:15 (also Sun, 2, 4). Red (Kieslowski, 1994) Tues, 7:15, 9:25.

**ROXIE** 3117 16th St; 863-1087. \$3-7. Crouching Tiger, Hidden Dragon (Lee, 2000) 7, 9:30 (also Sat-Sun, Wed, 2, 4:30). "Oscar-Nominated Short Films," short films, both animated and live action, nominated for this year's Oscars. Sat-Sun, noon.

**SAN FRANCISCO CINEMATHEQUE** Yerba Buena Center for the Arts, 701 Mission; 822-2885. \$4-7. "Documentary and Modernism: A Screening/Presentation by Bill Nichols" Thurs, 7:30. San Francisco Art Institute, 800 Chestnut; 822-2885. \$4-7. "French Avant-Garde of the '20s": "1: Enigmatic Tales" Sun, 7:30.

**SAN FRANCISCO MAIN LIBRARY** Koret Auditorium, 100 Larkin; 557-4277. Free. Julius Caesar (Mankiewicz, 1953) Thurs, noon.

**UC THEATRE** 2036 University, Berk; (510) 843-FILM. \$4-6.50. • "In Absentia" and other Brothers Quay shorts" Wed-Thurs, 4, 5:45, 7:30, 9:15. The American Nightmare (Simon, 2000) Fri-Sat, 5:30, 7:30, 9:30 (also Sat, 1:30, 3:30). Night of the Living Dead (Romero, 1968) Fri-Sat, midnight. • Evil Dead 2 (Raimi, 1987) Sun-Tues, 7:45 (also Sun, 4) and Dead Alive (Jackson, 1992) Sun-Tues, 5:45, 9:30 (also Sun, 2). • The Fly (Cronenberg, 1986) Wed/21-Thurs/22, 7:35 and Scanners (Cronenberg, 1981) Wed/21-Thurs/22, 5:30, 9:30.

**VENUE 9** 252 Ninth St, S.E.; (510) 464-4640. \$7-10. Tragos (Alli, 2000) Thurs-Fri, 8. Narrative about a fundamentalist's battle against "an underground tech-obsessed cult." Director Antero Alli in person.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission; 978-ARTS. \$3-7. "Film Arts Foundation's 'True Stories': Scout's Honor (Shepard, 2001) Wed, 8. Documentary about the antigay policies of the Boy Scouts of America. "The Edge of Absolute Chaos: The Films of Alex Cox": • Highway Patrolman (1991) Fri, 8 and Straight to Hell (1986) Fri, 9:45. "Chumps and Superstars: Three Takes on Pro Wrestling": Hitman Hart: Wrestling with Shadows (Jay, 1999) with "The New Life," "La Baguette," and "BB" (all Jones, 1996-2000) and "The Minneapolis Wrestling Club" (Lightfoot, 1999) Tues-Sun, noon, 3:05. Through May 6. ♦

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# 'The Debut'

Eighteen candles

**P**inoy-powered Hollywood style by four (count 'em, four!) Basco brothers, Gene Cajayon's directorial, um, debut transfers John Hughes-ish condensed comic drama (an alienated teenager discovers love and a sense of direction—all in one fateful night!) to a San Diego zip code, adds a slightly more complex and embattled variation of *The Wedding Banquet's* intergenerational flavor (complete with cuisine scenes), and sprinkles dance and sports sequences on top. The result is formulaic entertainment, distinguished by the not-so-minor fact that almost all the characters are Filipino American. Selling his rare comic-book collec-

tion to pay for tuition, Ben Mercado (lead Basco, Danté, prone to the same smug grin he showcased on *Beverly Hills, 90210*) has chosen art school over medical school, giving his frustrated father (Tirso Cruz III) one more reason to frown. When family and food converge at the debut ball for Ben's sister Rose (Bernadette Balagtas), fights break out and Tagalog-ignorant Ben gets his consciousness raised; he also discovers love via a cha-cha lesson from Annabelle (Joy Bisco). *The Debut's* wit doesn't rise above lines like "Mom's a player hater," and its wisdom is neatly packaged. But the choreographed sequences, which veer from Tikinling stick-dancing to break-dancing battles, come to life in a way that Cajayon's screenplay doesn't. (Johnny Ray Huston)

Show times run Wed/14–Tues/20 and are subject to change. Times in *italics* are bargain matinees. Double features are noted with a \*. Wheelchair accessible. \* Listening device. P Free, reduced rate, or validated parking. See Rep Clock, page 100, for information on rep houses and special film programs.

## San Francisco

**BALBOA** 38th Ave/Balboa. 221-8184. Best in Show Wed-Thurs, 3, 6:25, 9:45; Fri-Tues, 3:05, 6:30, 9:50. House of Mirth Fri-Tues, 2:45, 7. Malena Wed-Thurs, 1:15, 4:40, 8:05; Fri-Tues, 1:20, 4:45, 8:10. Shadow of the Vampire Fri-Tues, 1:05, 5:20, 9:35. A Time for Drunken Horses Wed-Thurs, 1, 5:35, 10:05. Yi Yi Wed-Thurs, 2:30, 7:05.

**BRIDGE** Geary/Blake. 352-0810. O Brother, Where Art Thou? 4:40, 7:15, 9:45 (also Fri-Sun, 2:15).

**CENTURY PLAZA** P South San Francisco, Noor off El Camino. (650) 742-9200. Call for times. Chocolat 11:45a, 2:25, 5:15, 7:50, 10:25 (Fri-Tues, 5:10 and 10:20 shows replace 5:15 and 10:25 shows). Crouching Tiger, Hidden Dragon 11:30a, 2, 4:55, 7:40, 10:20 (Fri-Tues, 2:15 and 10:15 shows replace 2 and 10:20 shows). Down to Earth 11:30a, 1:30, 3:40, 5:45, 7:55, 10:15 (Fri-Tues, 11:25a and 10:10 shows replace 11:30a and 10:15 shows). Enemy at the Gates (starts Fri) 12:30, 3:45, 7, 10, 15 Minutes Wed-Thurs, 11:40, 2:25, 5:15, 7:55, 10:35; Fri-Tues, 11:50a, 2:35, 5:15, 8, 10:35. Get Over It Wed-Thurs, noon, 2:20, 4:40, 7, 9:15; Fri-Tues, 12:05, 2:20, 4:40, 7:05, 9:15. The Mexican Wed-Thurs, 11:35a, 12:30, 2:15, 3:15, 5, 6, 7:45, 9:15, 10:30; Fri-Tues, 11:35a, 2:15, 5:05, 7:15, 7:45, 9:55, 10:25. Recess: School's Out Wed-Thurs, 11:40, 1:55, 5; Fri-Tues, 11:40, 1:50, 4. See Spot Run 12:15, 2:30, 4:45, 7:10, 9:20 (also Wed-Thurs, 11:25a and 9:30 show replaces 9:25 show), 3000 Miles to Graceland Wed-Thurs, 7:15, 10:25. Traffic Wed-Thurs, 1:35, 4:35, 7:30, 10:35; Fri-Tues, 1, 4:30, 7:30, 10:30.

**CINEMA 21** J Chestnut/Steiner. 921-6720. Call for times. The Mexican 11:55a, 2:25, 4:55, 7:30, 10:05.

**CLAY** J Fillmore/Clay. 352-0810. In the Mood for Love Wed-Thurs, 4:40, 7, 9:20. King of New York Sat, midnight. Widow of St. Pierre Fri-Tues, 2:15, 4:40, 7:10, 9:40 (also Fri-Sun, 11:45).

**EMBARCADERO CENTER CINEMA** & P One Embarcadero Center, Promenade level. 352-0810. Before Night Falls Fri-Tues, 12:30, 3:30, 6:45, 9:40. Faithless Wed-Thurs, 12:45, 4:15, 8. In the Mood for Love Fri-Tues, 12:10, 2:20, 4:45, 7, 9:30. Me You Them 12:10 (Fri-Tues, noon show replaces 12:10 show), 2:30, 5, 7:30, 9:55. Pollock 1, 4, 7, 9:45 (also Wed-Thurs, noon, 3, 6, 9). You Can Count on Me Wed-Thurs, 1:15, 4:30, 7:20, 10; Fri-Tues, 1:30, 4:30, 7:15, 10 (Tues, no 7:15 show).

**EMPIRE** P West Portal/Vicente. 661-2539. Call for times. Crouching Tiger, Hidden Dragon Wed-Thurs, noon, 3:30, 7, 9:45. Enemy at the Gates (starts Fri) noon, 3:30, 7, 10, 15 Minutes 11:30a, 2:15, 5, 7:45, 10:30. The Mexican 11:35a, 2:20, 5:10, 7:55, 10:35.

**FOUR STAR** Clement/23rd Ave. 666-3488. Call for times. Chunhyang, Finding Forrester, Genghis Khan, Malena, Taboo, Yi Yi.

**GALAXY** & J Sutter/Van Ness. 474-8700. Call for times. Cast Away, The Caveman's Valentine, Crouching Tiger, Hidden Dragon, Get Over It.

**KABUKI B** & P Post/Fillmore. 931-9800. Call theater for show times. Crouching Tiger, Hidden Dragon, The Debut (starts Fri), Down to Earth, 15 Minutes, Get Over It, Hannibal, The Mexican.

**LUMIERE** & P California/Polk. 352-0810. Before Night Falls Wed-Thurs, 6:45, 9:30. Company Man Wed-Thurs, 5, 7:15, 9:20; Fri-Tues, 5:20. The Legend of Rita (starts Fri) 4:50, 7:20, 9:50 (also Fri-Sun, 11:50, 2:20). Requiem for a Dream Fri-Tues, 7:40, 9:55 (also Fri-Sun, 12:30, 3). When Brendan Met Trudy 5:15, 7:30, 9:45 (also Fri-Sun, 12:40, 2:55; Tues, no 7:30 show).

**METREON** & Fourth St/Mission. 369-6200. Call theater for show times. Blow Dry, Chocolat, Cirque de Soleil (Imax), Crouching Tiger, Hidden Dragon, Cyber World (Imax), Down to Earth, 15 Minutes, Get Over It, Hannibal, Haunted Castle (Imax), The Mexican, Michael Jordan to the Max (Imax), See Spot Run, Shadow of the Vampire, Snatch, Sweet November, 3000 Miles to Graceland, Traffic, The Wedding Planner.

**1000 VAN NESS** & P 1000 Van Ness. 931-9800. Call theater for show times. Blow Dry, Chocolat, Down to Earth, 15 Minutes, Hannibal, The Mexican, Recess: School's Out, See Spot Run, Shadow of the Vampire, Snatch, Sweet November, Thirteen Days, 3000 Miles to Graceland, Traffic, The Wedding Planner.

**OPERA PLAZA** & J Van Ness/Golden Gate. 352-0810. Billy Elliot Mon-Thurs, 2:40, 5:10, 7:40; Fri-Sun 1:10, 4:10, 7:10, 9:40. Faithless Fri-Sun, 12:50, 4:30, 8; Mon-Thurs, 3, 7. Quills Mon-Thurs, 2:30, 5, 7:30; Fri-Sun, 1, 4, 7, 9:30. Requiem for a Dream Wed-Thurs, 3, 5:30, 8. State and Main Mon-Thurs, 2:50, 5:20, 7:50; Fri-Sun, 1:20, 4:20, 7:20, 9:45.

**PRESIDIO** J Chestnut/Scott. 922-1318. Call for times. Chocolat.

## Oakland

**GRAND LAKE** & P 3200 Grand, Oakl. 452-3556. Chocolat 1, 4, 7:15, 9:45. Exit Wounds

(starts Fri) noon, 2:30, 5, 7:30, 10. Hannibal Wed-Thurs, 12:45, 3:30, 6:45, 9:20. The Mexican 12:30, 3:45, 7, 9:30. Traffic 1:15, 4:15, 7:30 (Fri-Tues, 7:45 show replaces 7:30 show).

**JACK LONDON CINEMA** 100 Washington, Jack London Square, Oakl. 433-1320. Down to Earth 11:05a, 1:10, 3:30, 5:45, 8, 10:15. Enemy at the Gates (starts Fri) 1:05, 4:05, 7:10, 10:10. Exit Wounds (starts Fri) noon, 2:30, 5, 7, 7:50, 9:30, 10:20. 15 Minutes 11:10a, 2, 4:50, 7:40, 10:35. Get Over It 11:25a, 1:30, 3:45, 5:55, 8:10, 10:25. Hannibal 10:45a, 1:35, 4:30, 7:30, 10:35 (Fri-Tues, 10:30 show replaces 10:35 show; Sat, no 7:30 show). Heartbreakers (sneak preview) Sat, 7:30. The Mexican 11a, 1:55, 4:45, 7:45, 10:40. See Spot Run 11:35a, 2:05, 4:40, 7:15, 9:40. Traffic Wed-Thurs, 1:15, 7:35, 10:45; Fri-Tues, 12:15, 3:40.

**PARKWAY** 1834 Park, Oakl. 814-2400. Finding Forrester Wed-Thurs, 7. The Pledge Fri, Mon-Tues, 6:30; Sat-Sun, 6. Rocky Horror Picture Show Sat, midnight. Shadow of the Vampire Fri-Tues, 7, 9:45. Shanty Tramp Thurs, 9:15. Snatch Wed, 9:30; Fri, Mon-Tues, 9:15; Sat-Sun, 9. State and Main Wed, 9:45. Thirteen Days Wed, 6:30; Thurs, 6.

**PIEDMONT** J Piedmont/41st St, Oakl. 843-3456. Blow Dry Wed-Thurs, 12:15, 2:30, 4:50, 7:15, 9:40; Fri-Tues, 4:10, 9:40. Crouching Tiger, Hidden Dragon Wed-Thurs, 4:15, 7, 9:30; Fri-Tues, 4:20, 7, 9:30 (also Sat-Sun, 1:15). Faithless 6:30 (also Sat-Sun, 1). You Can Count on Me 4:05 (Fri-Tues, 4 show replaces 4:05 show), 6:45, 9:15 (also Sat-Sun, 1:40).

## Berkeley area

**ACT I AND II** P Center/Shattuck, Berk. 843-3456. Crouching Tiger, Hidden Dragon 7, 9:45 (Fri-Tues, 9:30 show replaces 9:45 show) (also Sat-Sun, 1, 4). Faithless Wed-Thurs, 8:30. Widow of St. Pierre Fri-Tues, 7:10, 9:10 (also Sat-Sun, 1:10, 4:10).

**ALBANY** & J 1115 Solano, Albany. 843-3456. In the Mood for Love 6:45, 8:50 (also Sat-Sun, 1:15, 4). Pollock 6:30, 9:10 (also Sat-Sun, 1, 3:45).

**CALIFORNIA** J P Kirtledge/Shattuck, Berk. 843-3456. Best in Show Wed-Thurs, 3:45, 5:45, 7:45. Chocolat 6:45, 9:15 (also Fri-Sun, 1:35, 4:30). Enemy at the Gates (starts Fri) 7, 9:40 (also Fri-Sun, 1:20, 4:10). The Mexican Wed-Thurs, 7, 9:30; Fri-Tues, 7:15, 9:50 (also Fri-Sun, 1:45, 4:20). Shadow of the Vampire Wed-Thurs, 9:45.

**ELMWOOD** 2966 College, Berk. 649-0530. Requiem for a Dream 5, 9:30 (also Wed, Sat-Sun 12:35). State and Main 4:50, 9:25 (also Wed, Sat-Sun, 12:10). A Time for Drunken Horses 4:40, 6:30 (Fri-Tues, 6:40 show replaces 6:30 show). Thirteen Days 6:50 (also Wed, Sat-Sun, 2:10). Wonder Boys 7:10 (also Wed, Sat-Sun, 2:40). Yi Yi Wed-Thurs, 8:10 (also Wed, 1:15); Fri-Tues, 8:35 (also Sat-Sun, 1:15).

**OAKS** & J 1875 Solano, Berk. 526-1836. Malena Fri-Tues, 6:30 (also Sat-Sun, 12:15, 4:30). Panic 7 (also Sat-Sun, 1, 5). Recess: School's Out Wed-Thurs, 6. Shadow of the Vampire Fri-Tues, 8:45 (also Sat-Sun, 3). Snatch Wed-Thurs, 7:30, 9:35; Fri-Tues, 8:20 (also Sat-Sun, 2:15). Sweet November Wed-Thurs, 9.

**ORINOA** & J 4 Orinda Theater Square, Orinda. 254-9060. Blow Dry Wed-Thurs, 7:15, 9:30; Fri-Tues, 6 (also Sat-Sun, noon). Chocolat 6:30,

9 (also Sat-Sun, 12:30, 3:30). The Mexican 7, 9:40 (also Sat-Sun, 12:45, 3:45). Traffic Fri-Tues, 8 (also Sat-Sun, 2:30).

**SHATTUCK CINEMAS** & J 2230 Shattuck, Berk. 843-3456. Before Night Falls 2, 5, 8. Best in Show Fri-Tues, 12:55, 5:20, 9:50. Billy Elliot 1, 3:30, 6, 8:30. Blow Dry Wed-Thurs, 1:35, 4:20, 7:10, 9:35; Fri-Tues, 3, 7:25. Company Man Wed-Thurs, 1:20, 3:20, 5:20, 7:20, 9:20; Fri-Tues,

4:05. Exit Wounds (starts Fri) 1:40, 4:10, 7, 9:40. 15 Minutes 1:30, 4:10, 7, 9:40. Finding Forrester Wed-Thurs, 1:10, 6:30. The House of Mirth Wed-Thurs, 1:50, 5:10, 8:10; Fri-Tues, 1:05, 6, 9. Malena Wed-Thurs, 4:05, 9:45. Me You Them Fri-Tues, 12:50, 3:10, 5:25, 7:35, 9:55. O Brother, /Where Art Thou? 1:55, 4:30, 6:55, 9:30. See Spot Run Wed-Thurs, 12:50, 2:55, 5:05, 7:15, 9:25. Series 7 (starts Fri) 1:10, 3:20, 5:30, 7:40, 9:50. You Can Count on Me 1:45, 4:15, 6:50, 9:15. ❖

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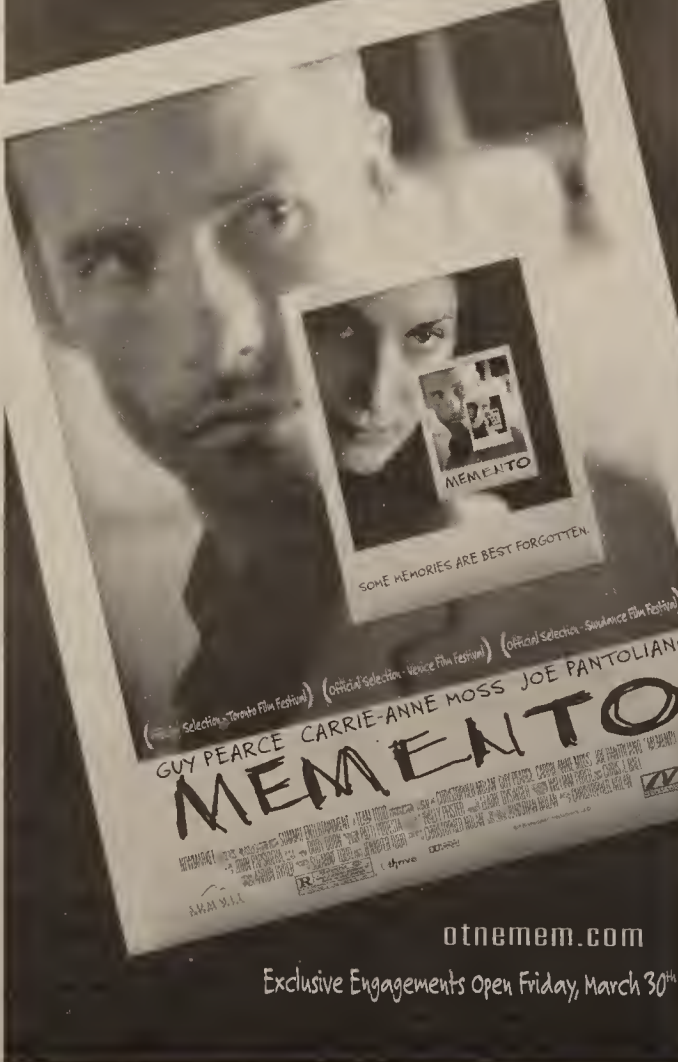
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David Ansen, NEWSWEEK

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Kevin Thomas, LOS ANGELES TIMES

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A.O. Scott, THE NEW YORK TIMES

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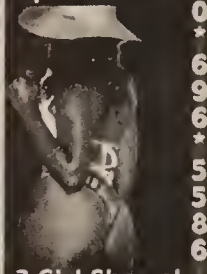
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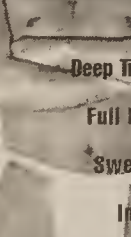
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## WOMEN SEEKING MEN

I'm very intelligent. I'm a very fine woman. I look good. I'm very single. I'm looking for a Christian guy, an Hispanic guy & any kind of guy who will like me for what I am. I'm 28 yrs. old. I'm very sweet. Please give me a call back. **Box 14620.**

I'm a 25 yr. old, black female from the East Bay looking for a long-term relationship. I'm looking for someone who's outgoing, very intelligent, who loves to have a romantic evening & get to know someone. If you like what I'm saying, you can leave me a message. Get back to me. **Box 2448.**

I'm going to make this short & sweet. I'm a Latina in my 40's. I'm looking for a nice guy who knows how to treat a lady. I'm 5'2" & weigh 140 lbs. I have hazel eyes & blondish-brown hair. I like movies, dining out & comedy clubs just to name a few things. You should have a great sense of humor, be gainfully-employed, like to do a lot of fun activities & definitely know how to treat a lady. If you'd like to speak with me, please leave me a message. **Box 4695.**

## MEN SEEKING WOMEN

I'm looking for someone to hopefully meet. I'd like to talk with you. I love communication. I'd like someone to talk to, who's pleasant & responsible, yet fun & kind of carefree, but not too carefree. I don't want to be asking for anything that's not out there. I'm asking for you. So call me. **Box 14647.**

My name's Tony. I'm a single, 35 yr. old, Latin male. I'm 6'1" & weigh 215 lbs. I have black hair & brown eyes as well as a great smile. I'm very attractive. I'm very athletic. I like swimming & also riding my bike by the beach. I like to dance & wine & dine. I'm a very relaxed person to be with. If you're looking for that person, that's me. Please leave a message. **Box 2740.**

I'm 37 yrs. old, 5'11" & weigh 195 lbs. I have brown hair & blue eyes. I'm very open, easygoing & like to do all sorts of fun things. I'm employed, have my own place & am very secure & reliable. I'm hoping to meet a single, very friendly, sensual, white woman of any age. Let's talk & see what we think. **Box 9093.**

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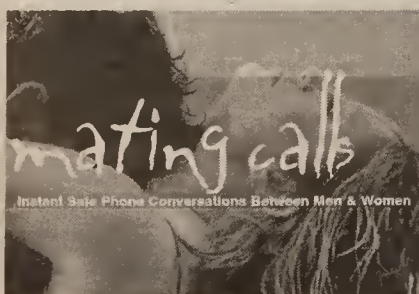
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**WOMEN SEEKING MEN**

39, educated, sincere, passionate, and no children, seeks WPM, 45-58, N/S, successful, loving, caring, and faithful, for LTR/possible marriage. ☎7797

#### LET'S GET INTERESTING

Sexy BiWF seeks Black gentleman for oral adventures! I'm married and meet with husband present (voyeur only). Not looking for love, just fun! 8e real ☎9247

#### PROGRESSIVE SEEKS SAME

Leftist, writer, activist, seeks intelligent, progressive men, who want to change the world for intellectual stimulation and fun. I like exploring new places and ideas, getting high. KPFA. ☎5700

#### MODEL'S COSMETIC SURGEON

said I'd look 15 years younger... Busty, slender, extremely sensual, dark-eyed SWF, feels 20, trapped under the slight "weathering" of 40, seeks SWM, philanthropist. ☎8488

#### IS THIS YOU?

Oatless Oliva, 28, seeks fun, intelligent, caring partner. Young urban professional diva of color, loves hip hop. Seeking charming, fun, art/music-loving man of color. 28-35. ☎9216

#### JUST ME

Shapely OBF, 49, 5'4", 150lbs, brown/brown, light complexion, enjoys sunshine, spring and summer, walks in parks, picnics, beaches. Seeking male, similar age and interests. ☎9321

#### SWEET AND SHY

Curvy, shy, warm, outgoing, gentle, peaceful SF, 49, 5'4", 135lbs, brown/brown, with fun sense of humor, likes art, dancing, reading. Seeking a man who can laugh at himself. ☎9323

#### 68 YEAR-OLD GEMINI

SF seeks tall, older black male who is interested in travel. ☎9207

#### FULFILLING A FANTASY

8F seeks two males to fulfill a fantasy of being with two guys at the same time. ☎9189

#### WOOLIN' PA NUB

Old-school girl, 22, seeks another punk rocker or skater to check out the scene with. Art student, believe in fate, silly sense of humor, smoker. ☎9051

#### GREEK GODDESS

Tall, attractive, slender goddess, 36, 5'10", sensual, open, vivacious, educated, seeks tall, kind, accomplished, communicative SWM, 35-45, to share pleasures, possible LTR. ☎9048

#### SEEKING WEALTHY GENTLEMAN

Discreet SBF, 40s, seeks wealthy, financially secure SWM, 35-70, for fun, lunch and more. No games please. ☎9164

#### SUNSHINE DAYDREAM

Attractive, petite, slim SWF, 43, homeowner, ex-New Yorker, still digs rock-n-roll, politics, enjoys outdoors. Seeking fit, down-to-earth guy, 40-50, with similar interests. ☎8843

#### BLACK DIVA ARTIST...

30s, seeks jungle brother. Rescue me from the city! I'm fully equipped: sweetness, height, beauty, playfulness, hybrid bike. You: communicative, kind, 28-45. ☎8834

#### RING MY BELL

Luscious, large, amazing, intelligent beauty seeks a partner for love and enjoying life. Our lives are great. Together, we'd be spectacular! ☎8835

#### MEN LIKE CHOCOLATE TOO

8F, 37, small build, educated, sexy, seeks WM professional safe, disease-free, financially secure, for mutually beneficial friendship. No games. ☎9040

#### VERY NICE ASIAN

Very attentive, sexy, sweet, sincere SAF, 29, nice smile, warm, romantic, good cook. You: SWM, kind, successful-homeowner. For you, I will take care and make your dreams come true. ☎8485

#### F SEEKS INTELLIGENT M

SWF, 40, no children, N/S, with both a creative side and a pedestrian side. Seeking intelligent man, 35-45, who can appreciate a quirky girl. ☎9024

#### UP & DOWN 2/24

Me: tall, buxom blonde in black. You: tall, broad-shouldered male in light blue. You tried to save me. Orinks? ☎9131

#### IMPRESSIVE BEAUTY

Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic SJF, 44, long hair, desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. ☎8317

#### EMPHASIS-PASSION

Pretty, petite, educated, athletic, slender SJF, 44, brunette, beautiful eyes/legs, seeks emotional, intellectual/physical intimacy, with well-educated, athletic SWM, 40s, loves nature/art, for committed romance, family. ☎8321

#### RADIANT, RETRO REDHEAD

SWF, youngish 50, 5'4", fit, slender, very attractive, self-sufficient, straightforward, good-hearted, affectionate, playful, humorous, at home in blue jeans, by no means a square or a freak, enjoys outdoors, flea markets, rock and roll, movies, cooking, hiking, camping, laughing, conversation. ☎8327

#### JEWISH CHER TYPE

49, transplanted Miamian, seeks financially secure, tall SWM, non-smoker, non-drinker 50-65, sense of humor is vitally important, likes garage sales, scuba, pool, dining out, theater, must love dogs, looking for honesty. ☎5487

#### SOUTHERN BEAUTY

Sweet and smart, looking for mature, sensitive and generous gentleman, for fun, adventures and possible LTR. ☎8875

#### OUR PLACE OR YOURS

Attractive, professional M/F couple desires sensual play with fun-loving female or couple. Erotic, respectful, safe adventures await. ☎8877

#### DEEP SOUL DIVER

Artistic, engaging, passionate woman (SWF, 36) loves dancing, people, loving, living. Spirited, spiritual, down-to-earth; tall, beautiful, athletic; actress, musician, teacher. Seeks vital, attractive man (30s-40s). ☎6958

#### SEEKING IN EAST BAY

Pretty, witty writer with hazel eyes and high ideals seeks LTR with stable, caring man. My interests include progressive politics, film, art, gardening, and comedy. ☎8269

#### GOOD CONVERSATION

Educated, loyal, affectionate SF, 43, S'S, 125lbs, enjoys the arts, good conversation, reading, movies, music. Seeking aware SM, for friendship, possible LTR. ☎8845

#### EXPRESS YOURSELF!

Don't repress yourself. SF, 21, 5'4", 145lbs, likes clubbing, beaches, strip clubs. Seeking funny guy who knows how to have a good time. ☎8948

#### LIVE A LITTLE!

Creative, attractive, tall, fit, funny SJF seeks similar adjectives in non-smoking SM, 30-50. Bonus for screwball comedy, jazz, basketball fans. ☎6936

#### HELLO

Are you an honest, loving, caring, no vices SWM, tall 50-65? Me: 49, cute, Jewish nonconformist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR. ☎5475

#### MERRY WIDOW SEEKS LOVE

East Bay, sweet, intelligent, financially secure beauty seeks professional 50-65 culturally diverse, with social interests and similar qualities. ☎6989

#### EMOTIONALLY AVAILABLE

WF 22, S'S, seeks guy who has direction and motivation, wants to have fun and knows how to be honest. Hopefully develop friendship and relationship! ☎8683

#### NUDE SLEEPER SEEKS PARTNER

OWF, 27, enjoys sleeping in the nude. Seeking strong, independent male who knows what he wants and enjoys going after it. ☎8669

#### SEEKING FUN RELATIONSHIP

This WF, 31, seeks a man over 45, who is interested in any type of relationship. ☎8670

#### THE BALM

Environmentally friendly WF, 36, enjoys pickles, black licorice, and KQED's Michael Krasny. Seeking man, 30-44, who uses words that I don't know. ☎8671

#### RHOMER'S AUTUMN TALE

Isabelle looking for Gerald for a 30-something Magali. Only serious interests interviewed. See the movie and think about it! ☎8674

#### READY...SET...GO!

Full-figured SBF, 37, seeks SW/American-Indian male, East Bay area. Prefer long beautiful hair, cocky, well-endowed, attractive, sensual, honest, easygoing. No games/drugs/kids. HIV- for fun and friendship. ☎8677

#### ERIC ROHMER'S AUTUMN TALE

Isabelle looking for Gerald for a 30-something Magali. Only serious interests interviewed. Are you her type? See the movie and think about it! ☎8511

#### SOUL CATCHER

Dark as coffee with a dash of cream. SBF Scorpio, 25, 4'11", 195lbs, enjoys movies. Seeking casual dating, possible LTR. ☎8611

#### CREATING A JOYFUL LIFE

Intelligent, attractive, humorous SWF, 47, N/S, college educated, enjoys sports, hiking, reading, movies, music. Seeking SMOG. 42-S1, with similar interests for friendship, possible LTR. ☎8498

#### WANTED: PERMANENT VALENTINE

Eurasian beauty, struggling artist, seeks financially secure, incorrigibly romantic, generous, monogamous WPM, 40+, 6'+, to be my very special beau. ☎3500

#### DINING COMPANION WANTED

I love to dine out. Come dine with me in a great neighborhood restaurant. I'm a great gal looking for a great guy. ☎8495

#### LOOKING FOR MR. RIGHT

Outgoing, versatile Native-American female, late 40s, 5'7", 169lbs, medium-length dark/turquoise, H/W proportionate, long-legged, seeks distinguished, sincere, down-to-earth African-American gentleman, for travel, fun. ☎8590

#### COQUETTISH BRUNETTE

Attractive, newly-born, free spirit with artist mind, seeks fun and conversation with open gregarious guy, for friendship or more. This coquettish brunette SBF, S'S, 125lbs, has a great appreciation for life. Desires an adventurous guy, who can keep up with my pace. ☎8497

#### SWEET & SEXY

SF, 21, 5'6", 145lbs, blonde, aspiring photographer, seeks handsome man to be my inspiration. Would you mind modeling and doing some assisting? Let's have good times! ☎8466

#### JUST WANNA HAVE FUN

Italian SWF, 22, 5'6", brown/brown, likes cooking, sports, running, working out, walks on the beach, movies, reading, clubs. Seeking fun-loving, outgoing SM for friendship first. ☎8425

#### EBONY PRINCESS

Very attractive, honest, passionate SBF, 25, seeks generous, discreet, discerning gentleman who wants to experience sensual times with me. ☎8433

#### SCORPIO LOOKS FOR SEXY DESSEN

Independent and sensual DWPF, 38, who's friendly, loves beach, camping, roadtrips, puppies. Seeking musician/artist. ☎8311

#### SEEKING GENEROUS MAN

SWF, S'S, 110lbs, 32c, likes to show a man a good time. Seeking affluent, generous man to have good times with. ☎8397

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Cost is \$1.99 per minute. You must be at least 18 years of age.

#### TALL APHRODITE SEEKS...

Clark Kent. Beautiful, intelligent, psychologically and spiritually-oriented, curvaceous female, 39, 5'11", with advanced degrees, seeks tall, intelligent, degreed, spiritual, compassionate male, with integrity. ☎8308

#### ROCK-N-ROLL BAD BOY

SWM, 32, 5'11", 160lbs, long black/red hair, tattoos and piercings, likes clubs, concerts, beaches, intimate dinners. Seeking SPF, 22-34, for LTR. ☎8814

#### LOOKING FOR THE OPEN ONE

SM, 24, 5'10", 190lbs, blond/blue, Marine, seeks girl who's open for everything and willing to do anything. ☎9338

#### ATTRACTIVE BIBM, 29...

6', curly-haired, caramel-complexioned, long-legged, enjoys reading, writing, theater, beach, travel. Seeking casual, sexual relationship with a kinky, dominant female or couple for very exciting encounters. ☎9333

#### MDDERN LAWYER, ANCIENT POET

Stable, fun, easygoing, open-minded, adventurous SM, 26, 5'10", brown/green, good shape, seeking open-minded, confident, sensual woman who knows how to have fun. ☎9335

#### LET'S TRY SOMETHING NEW

Good-looking SWM, 28, North Bay, blond/green, in-great shape, loves comedy, romance, having fun. Seeking open-minded woman interested in playing and having fun. ☎9339

#### I'LL BE THERE FOR YOU

Athletic SBF, 26, 170lbs, reddish-brown/brown, enjoys sports, clubs, dining out, movies, cooking, music, intellectual conversations, massages. Seeking out-going, attractive, smart, sexy young lady. ☎9383

#### SENSUAL WOMAN

Receive a free therapeutic/sensual massage and oral fantasy fulfillment from a handsome, athletic male. Weekdays/weekends. ☎9231

#### UNSHAVED?

Tall, attractive SWM, S1, with athletic build, financially secure, seeks hairy, unshaved, dark-haired, independent thinker for long-term relationship. ☎9222

#### RETIRED BOHEMIAN

Tall, economically independent SWM, (over 63) poet, philosopher, progressive thinker. Interested in responsible hedonism, non-separatist feminism, creative visualization, dining out, meaningful dialogs and LTR. ☎9240

#### PSYCHIC PHENOMENON

Stocky GWM, artist, 50s, on 9th life, into arts, past lives, Atlantis, alien visitations and ESP, astrology. Religiously incorrect. Looking for gay male with similar interests. ☎9228

#### HARD SPANKINGS NEEDED

WM, 40s, tall, slim, nice, smooth, exercised buns, healthy, seeks warm dad/brother for hand/strap. Any age, any race. No sex. ☎9246

#### FEED THE NEED

Hungry white tongue seeks neglected black pussy to dine on. Licking good time. Call for oral massage. ☎9230

#### WHO AM I?

Easygoing, fun SM, 2S, black/black, swimmer, jogger, with thick dick, loves laughing, making love, dance, sports, music, art, reading, sports, travel, debates. Seeking female, 25-31. ☎9209

#### WANNA HAVE SOME ADULT FUN?

Intelligent, fun-loving, handsome BM, 31, would love to meet a beautiful woman, 18-35, with no inhibitions, hang ups, or baggage. ☎9210

#### I AM READY FOR...

anything you can throw at me. College educated single white male, 33, non-smoker, seeks female for fun, friendship, maybe more. ☎9211

#### YOU A SWEETHEART?

I need a nice guy, 21-34, who is looking for a sweet, nice woman. I'm tired of all these mean men! ☎9218

#### MARRIED? IDLENY?

Tall, handsome, playful, understanding WM, 38, seeks like-minded woman for safe, discreet, erotic relationship. Delightful rendezvous location. Let's embrace what we need. ☎9219

#### KING-SIZED HERSEY BAR

Can we be lovers/playmates? I'm an intelligent tall, muscular, well-hung, chocolate man, love to travel and ready to satisfy. ☎9220

#### STONER CHICK WANTED

SWM, 6', 190lbs, dark/blue, seeks SWF, 25-42, into open communication, trance and techno, Burning Man, vegetarianism, environment, and meditation. ☎9223

#### PASSIONATE IDEALIST

Genuine, nice, attractive SWM, 37, 6', good cook, likes beach, mountains, exercise. Seeking simple, non-materialistic girl, H/W proportionate. ☎9226

#### LIKE MINDS

You are 37-44, Asian, with interest in health, spirituality, arts, your culture, meditation, travel, growth and partnership. NS/NO. I am OWPB baby boomer w/out kids but open to what life has to offer. Financially, emotionally secure, enjoys dining, visual delights, farmers markets, long weekends and staying fit. Let's share our thoughts over coffee/tea. ☎9233

#### RENAISSANCE MAN...

44, writes music, oil paints, hikes, bike rides, loves ethnic food/films, physical science. Seeking babe with healthy libido, ready for adoring man. ☎9235

#### YOU ARE...

nice inside and out, practical, natural, 30s-40s. I'm 44, 6'2", 200lbs, playful, thoughtful, reliable, grateful, supportive, needing to love and be loved. ☎9237

#### WEEKEND WARRIOR

SWM, 6', 200lbs, curly brown hair, good-looking, smart, honest, healthy mountain man looking for soulmate to share good times. Great Adventures. ☎9238

#### WANNA BE NON-MONOGAMOUS?

Your partner monogamous? Attractive, muscular OWPB, 47, 5'7", salt-pepper/blue. Seeking attractive SF, 30-45, for LTR. Share everything, including your experiences with others. ☎9239

#### SEEKING MY EQUAL

Hard-working, blue-collar SWM, 46, seeks SPF, 34-57, who is the same and wants friendship and more with a male partner. ☎9243

#### TALL, DARK & HANDSOME

DWPM, 48 (low mileage), trim, funny, passionate, expressive, playful, easygoing, attentive, intelligent. Seeking attractive, funny, intelligent lady, 25-45, with strong libido. Let's have fun! ☎9248

#### MUSCULAR

SBM, 37, 5'8", 178lbs, dark brown hair, works out, seeks multi-dimensional female, with nice eyes and good conversational skills, for music, movies, reading, and more. ☎9318

#### DIAL A SWEETHEART

French/English SM, 32, 6', 165lbs, in West Bay, seeks vivacious female to worship and please. Enlighten my heart, body, and soul. ☎9320

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**MEN SEEKING WOMEN**

#### THERE IS NO HEADLINE

Assume a Jenny Jones show (classy, ebony babe, 30+, with cleavage, cleavage, and more cleavage). Are you blessed? This strong, generous, handsome DWPM awaits you. ☎9382

#### FULL BODY MASSAGE

Mature WM gives free, total body massages to full-figured black women. I offer total release and pleasure! ☎9138  
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**C GUARDIAN**

**connections**

**JOHN LENNON LOOKS**  
Slim, spiritual, youthful male, 40s, plaintiff, winning a huge lawsuit, writer, wants to share winn- ings with very pretty, slender, adventurous, artistic female, 18-20. **9249**

**SM WHO LIES:**  
kind of blue/Catch-22/Grace-land/Right Ho Jeeves/Branden- burg Concertos/Philadelphia story/Magnite/Mother Night/lin- gerie/switch hitters/words/seeks SF. **7822**

**TAKE A CHANCE**  
SBM, 29, 5'9", 215lbs, people person, loves children, music, and trying new things. Seeking attractive, voluptuous, black woman, 20-40, outgoing, ag- gressive, straightforward, and ad- venturous. **9212**

**SHY, INTELLIGENT...**  
healthy 8PM, 50s, N/S, N/O, seeks smart, attractive, Filipino lady, 30-50, for movies, dining, traveling. **9213**

**CUDOLING AND SNUGLY**  
Well-endowed 24 year-old likes to be paid attention to. Seeking a young woman to enjoy sensuality. **9214**

**PLEASE ME**  
Sexy, attractive SM, 6'1", 210lbs, well-endowed, seeks sexy, attract rive women who give really good blowjobs. **9303**

**NO HOLDS BARRED**  
Extremely hardcore, kinky, freaky, wild OBM, 36, 5'11", 215lbs, black/brown, enjoys oral sex, massages, being licked from top to bottom, doggy style position. Seeking female. **9215**

**ROMANCE, ADVENTUROUS**  
Romantic, adventurous SM, 5'11", 160lbs, light brown/blue, mustache, slim built, loves ani- mals. Seeking outgoing, under- standing, compassionate, open- minded, SF with similar interests. Communication is important. **8483**

**ARE YOU THE ONE?**  
SWM, 27, 5'9", slim build, brown/blue, occasional smoker/drinker, not religious, seeks SF, 20-28, for possible relation- ship. **9201**

**STRAIGHT GENTLE BEAR**  
Need to feel overwhelmed, clawed, mauled, generally rough- housed? Gentle gentleman needs Goldlocks to punish for eating porridge. SHM, 5'8", 260lbs, needs petite SF, 22-32, forever. **9203**

**HOPELESS ROMANTIC**  
Athletic, adventurous, outgoing SBM, 24, N/S, loves the out- doors, trying new things, having fun. Seeking outgoing, adventur- ous, fun SF for dating and having fun. **9205**

**MR. BIG TIME**  
36, handsome and fortunate, looking for beautiful young woman, 18-29, for mutually ben- efitial relationship. Call for de- tails. **9206**

**FAMILY VALUES**  
Caring, loving, gentle, committed SWM, 44, 5'6", 135lbs, black/brown, hard worker, good listener, with family values, a lot of imagination, knows how to treat a lady, loves spending a lot of time with a woman and being in her world. I am looking for a good, long, trusting relationship with a petite woman, any age, with a nice figure. Can relocate anywhere. **9208**

**SOCIAL IRONY**  
Age is just a number. Beautiful WM, 24, 6'2", 200lbs, seeks under- wear model body, seeks older, attractive woman who knows what she wants! me! No games. **9194**

**SEEK A LITTLE FUN**  
Attractive, adventurous SM, 24, seeks nice, intelligent, sexy fe- male for fun. **9179**

**WELL-HUNG**  
Fit SWM, 24, 5'10", 170lbs, brown/brown, seeks woman to have fun with. No strings at- tached. **9186**

**SEEKING ADVENTURE**  
Fit SM, 6', 175lbs, brown/brown, very well-endowed, smooth, likes partying. Seeking someone to have fun with. **9302**

**WITTY POLYGLOT CLOBETROTTER**  
British-accented, Progressive lib- eral, agnostic buddhist, 30s, Ph.D, slim, long-haired, mediter- ranean-looking, devastatingly, bloody handsome East Indian Prince, seeks witty, dangerous fair maiden the gypsy warned about! **8306**

**NO STRINGS ATTACHED**  
SWM, 29, looking for a relation- ship with no strings for visits to satisfy one another's needs. **9052**

**"LE PETITE PRINCE"**  
Natural born philosopher, SWM, 32, 6', 170lbs, good-looking and passionate about life. Seeking beautiful young woman with loving heart to be intimate with. **9054**

**SENSUAL & A LITTLE SILLY**  
Slim, handsome SWM, 33, engi- neer, midwestern type, seeks cute, smiley, smart, warm SF who loves hardcore exercise, bay area variety, strong open com- munication. **9049**

**LOOKING FOR LOVE**  
SWM, 44, 6'1", blond/blue, en- joys motorcycles, biking, sports, dining out, movies. Seeking SF, with similar interests, for friend- ship, possible LTR. **9169**

**LONG-HAIRED MUSCIAN**  
SWM, 28, seeks woman, 18-30, for intense, monogamous relation- ship, travel, and incredible adventures. **7699**

**CURIOUS SBM 37**  
seeks first interracial relation- ship. Confident, honest, humor- ous, dark, good looks, great body, sharp mind seeks com- municative, intelligent, funny, physically fit woman 20s-30s. **6967**

**SYMBIOTIC RELATIONSHIP**  
Handsome, intelligent, tall, ath- letic man offers charm, conver- sation, entertainment, healing, sex appeal, psychic readings, and more to a special, gener- ous woman. **9046**

**EAST COAST ATTORNEY...**  
and investment banker relocat- ing. SM, 36, 5'8", 157lbs, knows no one. Seeking SF, 28-38, for friendship/LTR. **9047**

**SEXY, FINE, CUTE**  
SM, 24, 6'4", 240lbs, long hair, light brown eyes, loves basket- ball, football, movies, wining and dining, partying. Seeking outgo- ing lady who speaks her mind. **9139**

**LOOKING FOR FRIEND**  
SM, 29, 6'1", 190lbs, bald by choice/brown, medium build, fa- ther, likes movies, basketball, clubbing, dancing, San Diego, fun times. Seeking attractive lady, 25-39. Friends first. **9154**

**PALE, LARGE-SIZED...**  
chubby, fat, voluptuous WF, any age, wanted by tall, handsome, Mediterranean WM, 29, green eyes. I am monogamous, con- siderate, and romantic. **8313**

**ATTRACTIVE ITALIAN-AMERICAN**  
Fit, athletic SM, 6'3", 170lbs, loves foreplay, possess an im- mense amount of stamina. Oc- sires intimate encounters with college-educated women, 35-46. **6805**

**SWEPT AWAY...**  
by sexy pirate or carried off by handsome highwayman. Saucy wench is helpless prisoner; soon becomes willing mistress. She's you; I'm he. **9043**

**INOXENIENT GUY**  
Handsome SM, 28, 5'10", 160lbs, black/brown, musician, seeks smart, silly, honest, con- fident SF for good conversation and comfortable silences. **8940**

**YOUR SOUL MATE**  
SHM, 28, 6'1", 185lbs, enjoys sports, walks on the beach, going to the movies, romantic dinners. Seeking tall SF/OWF, 22-35, with nice figure. For dating. **9045**

**COT AFRO?**  
Berkeley artist, 39, athletic, en- dowed, N/S, good cook, seeks adventurous Oakland woman: not materialistic, intelligent, humor- ous, womanly thick ass, for relation- ship, tantric passion. **9031**

**NO SHORT SKIRTS**  
No shorts, ever. SWM, with many interests, would cherish the hon- est and therefore consistent modesty of a woman for all sea- sons. Asian a plus. **6822**

**LAISSEZ L'AMOUR OE PHASE**  
Charming, established, European, professional gentleman, 40, seeks sensitive, imaginative, West European lady, 28-39. Let's enjoy romantic art, France, wine. **9038**

**HARRIED INTELLECTUAL**  
Musician seeks humorous, elf- like rabble-rouser. I be him, you be her, and we be happy. **8680**

**NEW TO THE CITY**  
Just moved to SF from the Penin- sula, looking to meet new people and try new things. I work hard but play hard, too. SWPM, 37. **9025**

**HELLO IS ANYBODY OUT THERE**  
SWM, 33, N/S, likes camping, hiking, sunsets, bonfires, ad- venture, deep conversation, com- fortable silence. Playful inner child, bold honesty are impor- tant. Seeking like-minded woman, 21-35. **9028**

**CUTE AND CREATIVE!**  
Intelligent, attractive, sensitive guy, 28, who thinks on the good side of life, seeks warm, cre- ative, good-hearted, cute female for fun, friendship, and romance. **9029**

**CUTE AND CREATIVE!**  
Intelligent, attractive, sensitive guy, 28, who thinks on the good side of life. Seeking warm, cre- ative, good-hearted, cute female, for fun, friendship, and romance. **9026**

**ASIAN, EAST INOIAN OR LATINA...**  
princess wanted. SWM, 32, blond/blue, 6'3", 230lbs, ath- letic, seeks a woman of Asian, East Indian, or Latin descent for LTR, possible marriage. **8309**

**USUAL STUFF**  
Me: SAM, 29, 5'7", 155lbs, per- fect, good-like, no scars, marks, or tattoos. You: SA/WF, maximum 3 moving violations, not obese or born-again. Age open. **8314**

**ATTRACTIVE, SMART**  
SM, 439, 5'11", artist, seeks cool SF, 28-35, artist type, with sense of humor, for fun and ad- venture. **8872**

**THE DIFFERENCE**  
SWM, 38, 6'1", medium brown hair, brown eyes, smoker, seeks female, 26-37, 5'3"-5'10", for friendship or relationship. **8874**

**MYSTIC**  
This SWM, 45, 5'7", 150lbs, mystic poet, music, musician, pacifist, and vegan, seeks similar genius. **8414**

**SPIRITUAL SOULMATE IN SF**  
Kind, open, honest, communica- tive, intelligent, supportive, fun- loving, considerate, romantic SWM, 47, 5'10", 176lbs, N/S, good sense of humor, seeks SF, 27-35. **8870**

**ONE OF A KIND**  
Hard-working, financially secure WM, 39, 6'1", brown/blue, mous- tache, good shape, seeks some- one special for fine dining, get- aways. **8890**

**SEXY BLUE EYES**  
Hard-working, fun-loving, good- hearted SM, 32, 6'3", 230lbs, blond/blue, great smile, enjoys beach, stargazing, reading, fish- ing. Seeking quiet woman for commitment. **8968**

**LOVE TO TALK & SMILE**  
Hard-working SM, 33, 5'10", 200lbs, never married, no kids, enjoys working out. Seeking sweet, tender-hearted SF, 18+, with a sexy smile. **8978**

**BLACK WOMAN WANTED**  
Black woman, who's body and spirit I can lift. Educated SWM, contractor, 5'9", 158lbs, N/S, enjoys swimming, singing, veg- etables, Thai. **8871**

**SEEKING THAI**  
SBM, 32, N/S, 5'10", brown/brown, seeks SF, 18-40, 4'-6", for friendship first, possible LTR. **8862**

**WANT HONEST SWAMP CHICKEN...**  
moon cricket or knuckle-dragging sea monkey. Open-minded, fun- loving SM, 49, hard-working man seeks SF, 29-49. **8863**

**WIN MY HEART**  
SWM, 55, 6'2", drinker, gray/blue, seeks SF for friend- ship first, possible LTR. **8865**

**ITALIAN STALLION FOR YOU!**  
Very attractive, funny, intelligent, well-established Italian WM, 25, 6'4", 225lbs, seeks SF, 18-25, for relationship. **8866**

**HANOSOME, SINGLE OBM**  
Tall professional, educated, seeks attractive, slender female any race for friendship and ro- mance who's open to social and outdoor activities. 45+. **6991**

**EUROPEAN-CANADIAN**  
SJM, 5'8", mellow, older world traveler, dancer, with casual lifestyle, would like to meet sexy, vivacious, youthful, fun-loving life companion. **8855**

**START FAMILY?**  
Tall, loving SWPM, 48, home- owner, musician, (R&B) enjoys hiking, motorcycling, light camp- ing, walking, health. Seeking slender, medium lady. **8860**

**FRIENDS OR MORE**  
OAM, 41, large/black, father, light smoker, seeks slender fe- male, 18-25, for friendship, pos- sible relationship. **8850**

**LOVE YOUNGER MEN?**  
Fun, adventurous, open-minded SHF, 29, N/S, enjoys the arts, travel, tennis, bicycling, intelli- gent Seeking open-minded, free- spirited SWF, 40+, for friendship, possible LTR. **8851**

**ATTRACTIVE AND BIG-HEARTED**  
Self-employed DWM, 41, 5'9", brown/brown, athletic build, seeks SF, 33-44, for friendship, possible LTR. Occasional drinker ok. **8853**

**LOOKING FOR PLAYFUL WOMAN**  
Intelligent SWM, 27, N/S, enjoys hiking, parks, museums, read- ing, good movies. Seeking intelli- gent, creative, fun-loving SF, for friendship and dating. **8846**

**LOVE TO PLEASE**  
Tall, blonde, handsome, intense Swedish male, 33, seeks fine, hot young ladies who enjoy being pleased. I'd love to blow your mind! **8942**

**SWM, 49...**  
hopes to please a woman by wearing her clothes during strict feminine role training. Old I mention I'm helplessly submissive? **8943**

**SINGLE SENIOR...**  
seeks sensible woman, who ap- preciates the 3C's: commitment, companionship, and chemistry. Age 50-80, N/S. Are you inter- ested in a loving relationship with- out marriage? **8849**

**BOSSY ENGLISHMAN...**  
Senior, experienced, dominant WM seeks demure, proper woman of any age. Will answer all calls. **8819**

**SWM, 61, 5'11", 200lbs,** wear dentures, retired blue collar, en- joys home, television, travel, com- fort food, and conversation. Seek- ing femme/casual lady, 55+. Hir- sute a plus. **6738**

**SPANISH LOVER**  
Passionate, romantic, Ameri- can/Hispanic male, 35, 5'5", 175lbs, black/brown, seeks down-to-earth, affectionate, sexy SF to have fun with. **8824**

**HELLO, GIRLS**  
Gentleman, 19, seeks fun-loving, attractive female, 18-23, with a good sense of humor, for fun, maybe more. **8840**

**A GREAT CATCH**  
Affluent, attractive, athletic SWM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family. N/S, please no kids yet. **7798**

**A YEAR FROM NOW...**  
you'll be thinking about the best day you enjoyed while in love with a WM, 45. Call for more details. **8837**

**ARTS APPRECIATING NICE GUY**  
Friendly, nice-looking, tall, trim, successful designer. Smart, sometimes clueless. Hiking, movies, SF MOMA, dogs. Seeking pretty, trim, female, 30s to early 40s. **6411**

**BLACK PRINCESS...**  
who's trustworthy, with good heart, sought by middle-aged, good-looking one-woman man to love and treasure you always. All replies answered. **8829**

**MAN, 54, ENDOWED WITH**  
priceless gifts: lively mind, kind heart, playful spirit, fit body, de- sires woman equally femininely (buxomly) well-endowed, for ex- changing gifts. **6978**

**SUNSET SEEKS SUNRISE**  
Good-looking, mid-20s WM seeks discreet encounters with petite, sexy Asian lady, 20-45. Married okay. **8831**

**WOULD YOU BELIEVE**  
This is an excellent way for sin- gles to meet. Widowed WM, 50s, 6'1", seeks emotionally avail- able, affectionate SWF, 48-58, dating, LTR. Let's meet for coffee. **8154**

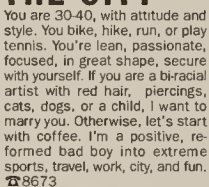
**SHARP, SLENOER SF, 18-25...**  
open-minded, curious, seeking love, excitement, romance, fun, playful adventure, sought by ex-perienced, sensual SWM, slim, fit, 44, not-a-daddy! **8426**

**ARE YOU THE ONE?**  
Well-built SBM, 6', 200lbs, seeks outgoing, adventurous, attractive SF to have fun with. **8783**

**RECIPE FOR EXCITEMENT**  
Take one athletic, chivalrous, out- going, 34 year-old man. Add an in- dependent, available woman who likes coffee with her cream. Mix for something interesting. **8681**

**CROSSROADS AT MY FEET**  
Dedicated, loving, caring, sup- portive, understanding, forgiving, faithful SWM, 29, smoker, seeks female, 18-35, for relationship. **8668**

**AD OF THE WEEK PRINCE IN THE CITY**  
You are 30-40, with attitude and style. You bike, hike, run, or play tennis. You're lean, passionate, focused, in great shape, secure with yourself. If you are a biracial artist with red hair, piercings, cats, dogs, or a child, I want to marry you. Otherwise, let's start with coffee. I'm a positive, re- formed bad boy into extreme sports, travel, work, city, and fun. **8673**



This Lucky Advertiser has won dinner for two, a value of \$50.00, courtesy of **Portrero Brewing Company** 535 Florida Street San Francisco, CA 94110. 415-552-1967

**SHORT-STATURE LADY WANTED...**  
for full-time friend and lover. Plump, earthy SWM, 59, 5'7", blue eyes, happy smile, in- dependent nature, likes travel, stars, trees, sky, and ocean. **8771**

**FISH SEEKS OISH**  
SWM, 43, 5'10", 210lbs, brown/blue, smoker, in Redwood City, likes beaches, animals, writ- ing poetry, water, road trips. Seeking sweet, attractive, sexy, open-minded female. **8761**

**LOOKING FOR ADVENTURE**  
Outgoing SM, 25, 5'4", 260lbs, black/brown, loves table tennis, shooting pool, walks on the beach, mystery books, having fun. Seeking humorous, outgo- ing, fun-loving, trustworthy fe- male. **8768**

**LEFT-HANDED GUITARIST**  
SM, 29, 5'9", 160lbs, brown/brown, tan, sincere smile, loves surfing, music, reading. Seeking female to go out with. No games. **8772**

**SHOW ME YOUR WIT!**  
Quirky, working guy, 32, 6', some- what educated, scatterbrained, epiphany avoider, seeks smart ass chick, 25-35, for makin' fun of stuff. **8675**

**SINGLE ASIAN MALE...**  
45, 5'7", 185lbs, long hair, looks young, artist, down-to-earth, with off-the-wall sense of humor, seeks attractive female. **8676**

**MUSIC IS MY MISTRESS**  
Tall, fit, funny, charming SHM seeks SF, 40-50, NS/N/O, for ro- mantic or platonic dates at local clubs and festivals. **8678**

**ROMANCE 2001**  
Attractive, tall, chocolate man, 6'2", 200lbs, loves smooth/danc- ing jazz, concerts, movie/cin- ephilia. Seeking SF who's easily sat- isfied; someone who's simple when it comes to me. **8679**

**STRONG, SENSITIVE**  
Handsome, tall, financially se- cure OWM, 38, seeks pretty, sen- sitive, communicative SWF for dancing, theater, dinner, and possible travel. Romantically and spiritually inclined a plus. **8682**

**LET ME COUNT THE WAYS**  
Professional, attractive, educat- ed, classy SBM, 40, 6'1", 210lbs, seeks stylish, sensuous SWF, 26-42, 5'7"-10". Pluses: at- tractive, intelligent, and enjoys working out. **8663**

**EXTREME ASIAN**  
Special service for handsome, good-looking, HIV- WM by hot Asian, 36, 5'6", 125lbs. Sit back and relax. Enjoy your self. 8i or married ok. **8660**

**LET'S EXPLORE**  
Tall, eclectic SWM, 40+, seeks a brainy, busty WF, for passionate and spontaneous dating. We can enjoy music, movies, arts, and outdoors. **8667**

**SMART AND SEXY**  
Non-committal SBM, 48, 5'8", in good shape, well-traveled, loves dancing, good times. Seek- ing SF for friendship first, pos- sible LTR. **8751**

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**IF SPANKING...**  
has positive associations in your secret fantasies, and you're an attractive female, 20s-40s, thin/medium build, call this hand- some SWM, 30s, PhD, interests in literature/art/film. Friend- ship/LTR? **9122**

**OLDER WOMAN?**  
SWM, 38, exotic looks, drug-free, financially secure, seeks sensu- al relationship with older woman, 60+. Chemistry more important than age, race, or size. **9032**

**DEFROCKED PRIEST**  
Attractive, 8WMM, 48, swingjaz- zplayer, writer/poet, seeks naughty, sinful adventress for walks on beach, videos-x, bible study, and kinky sex. **9042**

**SERIOUS LIFE WORK**  
Seeking a life partner for a calm, tender relationship based on emotional, spiritual, sexual ex- ploration, fun, dance, good food, family, and community. **7952**

**SAM SEEMS TATTOOED GIRL**  
Heavily tattooed musician, with long hair, seeks stylish SWF, for bar-hopping/live shows, and din- ing out, possible LTR. **8172**

**COUNTRY LIVING**  
North State, European, tall, slen- der, handsome, very youthful, honest, caring, affectionate, hu- morous, financially stable OWM, 60ish, nice home, seeks younger, relocatable lady, any race, not overweight please. **8876**

**LET'S TALK SOON!**  
Seeking a woman who must be willing to lie about how we met. Fun, passionate SPM, 29, seeks SWF 24 to 40. **7793**

**LADIES, LOOK NO MORE**  
Pre-law student, San Diego SWM, 21, N/S, great sense of humor, enjoys playing sports, having fun. Seeking SF, 18-25. **8867**

**STONER CHICK WANTED**  
Nice-looking SWM, 42, 6', 190lbs, enjoys electronica music, being outdoors. Seeking fun, veg- etarian woman, 25-41. **8868**

**MISSING HER**  
I am creative, down-to-earth, smart, and handsome, 42. I'm simply looking to find a compati- ble woman. **8869**

**LIFE IN HELL**





# Rebellion, R.I.P.

Dear Andrea:  
Why is it so taboo for a man to wear panties? I've been wearing panties for six years, ever since my wife put a pair on me. We see nothing wrong with this, but I have been ridiculed by others. Comfort is comfort, right? My feeling is that people just are not comfortable enough with themselves to do the extraordinary. Can you make light of any of this?

Love,  
Panty Man

Dear Man:  
Certainly. I can make light of pretty much anything. People laugh at the image of men in panties because it's funny. Sure, there are all kinds of more profound reasons having to do with sexism and homophobia and people's deep-seated need for gender-category rigidity and so on. And sure, in a perfect world, perfectly evolved humans might fail to see anything intrinsically amusing in a nuan taking on the trappings of womanhood. In such a world, there might not even be such a thing as gender-specific clothing (except perhaps for jockstraps and nursing bras, but you take my point). We do not live in such a world, for which I am more than slightly grateful, as I can't imagine anything more boring. I like gender differences. I'm glad it's still possible to find the occasional convention to flout or taboo to violate. When Iggy Pop songs can sell Royal Caribbean cruises, it's obviously getting more and more difficult to be a bit of a rebel without trying really, really hard.

I must confess that I've never really bought that "panties are more comfortable" argument. Clingy, cleft-creeping "panties" (a word used by far more men than women, by the way) cannot possibly compete with boxer shorts for sheer, let-it-all-hang-out comfort. Cross-dressing is still naughty, and you know it's naughty, and that's why you do it, right?

Love,  
Andrea

Dear Andrea:  
Too often I've heard people say that they believe all people are born bi, and that our sexual orientation is brought about by conditioning, etc. I think this not only flies in the face of thousands of years of evolution but could actually be dangerous to the gay community (i.e., you could change if you really wanted to). Being bi is very trendy these days, but aren't a lot of them just sexually adventurous, confused, or "bi for pay," such as 99 percent of the women in porn?

Love,  
Troubled by Trends

Dear Troubled:  
Your point about one of the more worrisome aspects of the social constructionist argument is well taken. If all gender roles and sexual preferences are constructed or chosen, we needn't worry about civil rights for transsexuals or queers of any stripe — hey, if they don't like being discriminated against, they should just get normal like everybody else, you know?

Bisexuality may be a bit trendy, but arguing about whether homosexuality is or could be a heritable trait is far more so. I find the whole debate rather tiresome, but I should point out that there's nothing keeping bisexuals from breeding, so there's no reason why bisexuality couldn't be genetic. Why it should be is another (impossible) question.

You asked whether most bisexuals aren't really just adventurous, confused, or professional, and that I can answer. Adventurous, sometimes. Confused, no more than most people. As for the porn actresses — how do you know what those girls like to do on their day off? Many, many sex workers really are bi, which says nothing about whether they are or aren't also adventurous or confused.

There's one thing I do know for sure: those people who claim "everyone is born bi" are deluded or just plain lying. Many, maybe most (confused? adventurous?) gay men and lesbians try straight sex at some point, only to report later, "I don't know, it was OK, but it just wasn't my thing." There are also plenty of (adventurous? confused?) heterosexuals who give it a try with their best friend or whomever, and use pretty much exactly the same words to describe the oddly lackluster results. These people are not homophobic or in denial, they're just ... straight.

Love,  
Andrea

A new, full-length, alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; askme@sirius.com; or www.sfbg.com/asc.

## LONELY AND LOOKING

58M, 52, 250lbs, short black hair, bowlegged, seeks honest, secure 5F for friendship first, possible LTR. **T8670**

## FRIENDLY EXPLORATION

Boysish handsome, healthy, intelligent, masculine, athletic BWM, 5'10", 170lbs, great body, curious, friendly, sensual, inexperienced. Seeking similar, hot WM, 21-38, for discreet exploration/pleasure. **T8665**

## NEW TO THE AREA

Outgoing 5WM, 32, 5'6", brown/brown, new to area, enjoys club-hopping. Seeking fun-loving 5F, 18+, race open, to show me the sights and have some fun. **T8666**

## ITALIAN

WM, 47, hopeless romantic, seeks buxom, slightly plump WF, under 45, no kids, for loving LTR, laughter, European travel, music, art, photography. **T8652**

## OPTIMISTIC AND OUTGOING

Easygoing, supportive, encouraging, humorous 5WM, 38, with abundant interests, seeks female partner with shining spirit and gentle heart for lasting relationship. **T8649**

## WILLING AND ABLE MAN

Well-endowed 5M, 25, 6'4", 195lbs, brown/blue, seeks woman to please in any way possible. I desire to be your love slave. **T8650**

## PISCES/ARIES GUY

Modest, affectionate, attractive, left-handed 5WM, 36, 6'2", 205lbs, brown/blue, seeks astrologically compatible woman, 35-45. **T8647**

## GWM ARTIST, 43

Handsome, masculine, smart, creative, sensitive. Love classical music. Very non-scene seeks GWM, with similar qualities, for LTR. **T8648**

## SLEEPLESS IN SANTA ROSA

Tall, trim, easygoing, healthy, emotionally/financially secure 5WM, 58, if you're fun-loving, trim 5WF, age open, we can wine, dine, dance, share fun, friendship and romance. **T8514**

## SEEK SEXY LADY

Outgoing 5HM, 5'7", 150lbs, likes conversation. Seeking very attractive 5F for fun and friendship. **T8623**



## LOOKING FOR DOMINANT

Straight-looking/acting, masculine-looking, fit, clean-shaven, good-looking, selective, healthy, clean, discreet GWM, 49, 5'11", 185lbs, will try anything to mutual limits. **T9381**

## CHUBBY BUDDY

Very friendly GWM, 25, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. **T8610**

## SOUTH 5F

Bi Curious? Daytime fun. Let's chat. Prefer WM or Latin 23-40 in shape. Super discreet. All calls answered. **T9241**

## ROMANTIC, UNCUT, HAIRY

Bear cub seeks extremely hairy daddy type, 40-60, for fun and romance, passionate, affectionate, oral, warm-hearted, good-natured, let's meet. I am 42, 195lbs, 5'9", brown/brown, cute, HIV negative, fun and outgoing, ready to go. **T9234**

## MACHO BISEXUAL

I am looking for a bisexual woman, busco mujer bisexual. **T9229**

## STRONG TOP SEEKS CUTE BOTTOM

Athletic, masculine, healthy male, 56, 5'10", 190lbs, HIV, in good shape, works out every day. Looking for nice and cute bottom for good time. **T9242**

## PRETTY BOY

Young, smart, pretty male, 190lbs, very freaky and well hung, seeks A/HM or T5 for first time experience. **T9306**

## BOTTOM OR TOP

Spanish 5M, 6'2", black/brown, swimmers build, hairy chest, seeks experienced male, 25-35, who is mature and real. Tops a plus. **T9319**

## STRAIGHT, BI-CURIOSUS

Healthy, discreet SM, 31, 6', good-looking, slender, athletic, fit, smooth, clean, HIV, seeks clean, healthy, Bi-curious/straight WM, 25-35, for private fun at my place. **T9202**

## TAKE A CHANCE

Attractive, fun-loving 5BM, 28, likes sports, the outdoors, movies, dining out, quiet evenings at home. Seeking attractive, outgoing SM for dating, possibly more. **T9204**

## STRAP-ON SUBSTITUTE

Strap-on doesn't satisfy? Clean BiM available for service. Wife or girlfriend invited to supervise lube and insertion of 9 inch penis. **T9300**

## SCWM

Green eyes, brown hair, 175 6', 40, versatile, masculine, smoker, brew skies, Santa Rosa area seeks same 35-50. Good times/outings. Prefer Italian/Mediterranean you? **T6955**

## DILDER DRAL

GWM, 64, 6', 175lbs, San Francisco, seeks similar. Current interests: gym, my 13 month old dog. **T9053**

## DARK AND LOVELY

Smart, easygoing, attractive, sensitive, slim GWM, 34, 5'5", 145lbs, swimmers build, enjoys movies, walks in the parks. Seeking companionship with the same. **T9056**

## SEEKING A GREAT LOVER

...who is white, tall, in good shape, 33-43, attractive, HIV, sensual. I am 34, 6'3", 185lbs, multi-cultural, vegetarian, educated, passionate, beautiful, interesting. **T9057**

## JOCK SEEKS STRAIGHT DUDES

Solid jock, 5'5", 165lbs, 44inch chest, buzzed out, seeks healthy, discreet, straight, Caucasian jocks/married/frat/construction dudes. I give discreet oral service. No reciprocation/drama/strings. **T8879**

## GAY LATINO MALE LOOKING

Sweet, caring GWM, 23, N/5, seeks that special guy, 21-50, who will treat me like a queen. Must be willing to put his all. **T8852**

## BEND OVER

Slim, active WM seeks submissive bottom who loves to get it in many different positions. Asian a plus. **T8857**

## SEXY, HOT BODY

Athletic, handsome, clean-shaven GWM, 33, 5'11", 172lbs, blond/blue, enjoys working out, movies, candlelight. Seeking similar GWM, gentleman. Do you want to be my lover tonight? **T8251**

5WM, 35, 5'9", N/5, brown eyes, college grad, seeks college-educated 5F, 25-40, for friendship, possible LTR. **T8847**

## HANDSOME ARMENIAN

Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, Black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. **T8156**

## ALTERNATE-BOY SEEKS BOY

Post-punk Latino boy, 25, seeking partner in crime. I enjoy cafes, dancing, ethnic food, bookstore browsing, alterna-pop, queer politics. Seeking someone fit and confident, 21-32. **T8839**

## TOP SEEKS BOTTOM

Handsome, sensitive, conscientious, devoted GWM, 35, 5'10", 160lbs, brown/green, swimmers build, top, clinical psychology doctoral student, physically fit, gentle soul, jazz enthusiast, photographer, art therapist, loves tennis, Jack-Russell Terriers, fine art, Joni Mitchell. Seeking fit, attractive, successful professional male, 20-35, bottom, healthy lifestyle, for good times. Positive attitude and sense of humor essential. Modesty preferred over arrogance. Extra points for European/American descent. **T8657**

## ATTRACTIVE

BM, 40, 5'6", 155lbs, bottom, seeks a masculine, top BM for a serious relationship. You must be serious about spending time together. East Bay. **T8662**

## DISCREET

Sincere Oakland gentleman, 47, enjoys entertaining men over 50 in the late afternoons. No reciprocation involved. Go home happy tonight. **T8653**

## BEST KEPT SECRET

Attractive, athletic, hairy 5WM, 6'1", 175lbs, clean and HIV-, seeks smooth, hung, clean and HIV-, for a drink and JO at my place in SF. **T8499**

## TWO DIVIDED BY ZERO

Bright, handsome, athletic GWM, 37, 5'10", 155lbs, black/brown, 5'10", 155lbs, romantic, sexy, healthy guy, 27-37, great sense of humor, for monogamous LTR. **T8494**

## LOOKING FOR A BOYFRIEND?

Nice, romantic, passionate Hispanic male, 19, 6'2", 225lbs, black/brown, likes movies, concerts, music, beaches, sports. Looking for a friend, possibly more, 18-25. **T8480**

## THIS CAN'T BE POSSIBLE!

Good-looking guy, not into the scene, seeks regular guy, 27-37, for possible long-term relationship. **T8300**

## "ALL-AMERICAN" GUY

5M, 30, 6'3", 190lbs, blond/blue, swims five times a week, enjoys hiking, travel, and literature. If this sounds interesting, give me a call. **T8301**

## EARTHY SPACEBOY

Super cute DJ, young but sane, spontaneous yet stable, kinky but loyal, into adventure, nature, passion. Seeking guys, 21-35, for dating/relationship. HIV+. **T8302**

## BI-CURIOSUS TOP

Handsome, athletic, fit DWM, 5'8", 170lbs, muscular swimmer's build, seeks healthy, fit, discreet Bi or Bicurious bottom, under 45. **T8396**

## SHORT GUYS

Down-to-earth GWM, 35, 160lbs, hazel eyes, versatile, enjoys reading, movies, cooking, dining out, and dancing. Seeking guys, 31-39, under 5'8", for dating/LTR. **T8167**



## SEXY TRIPLE DS...WANNA TASTE?

BF, 5'2", 145lbs, 44DDD, 32-36, beautiful chocolate skinned female, seeks financially stable, sexy, older female, any race, for massage and tasty pleasures. What's your fantasy? **T8645**

## CRAZY REDHEAD

Sexy, funny bisexual artist/musician goddess seeks girlfriend/friend/lover for dancing, hiking, romp in the woods, whatever. No strings/long-term. I'm fun, are you? **T9378**

## LOOKING FOR LOVE...

in all the right places. GF, 20, seeks femme GF, no bi, to keep it real. No games. **T9334**

## READY OR NOT

SF, 18, 5'4", 120lbs, light brown/brown, seeks stud or femme to hang out and go places with, possibly more. **T9330**

## NATURE WOMAN

Charming, warm-hearted, attentive, tender, passionate, faithful East Bay woman, 43, seeks kind, honest woman. No games, no lies! Friends first, last, and forever. **T9158**

## LOOKING FOR PARTNER

GBF, 37, one child, financially stable, seeks only gay female for relationship. Mature woman only. Any race, no drugs or drama. **T8832**

## BI CHICK IN THE EAST BAY?

Bi chick in East Bay? Very cute, slim Bif, 23, occasional smoker, wants someone not shaved, very clean, D/F-free. Age/race open. **T9023**

## PRETTY PUERTO RICAN

49, seeking that sensual down-to-earth real woman for fun, adventure, friendship and more, 32-70. A/H/W. So let's talk. **T6922**

## LOOKING FOR ADVENTURE

Single white Jewish female, 28, light smoker, no children, with college degree, seeks female, 18+, for friendship, possible relationship. **T8636**

## FEMININE B-F SEEKS PRETTY GUY

Hey you! I am an attractive lady that is seeking a feminine guy. If you are looking for a nice time please message me. You won't be sorry. I'm mixed with Black, White and German. **T6933**

## SWEET & SEXY

Independent, curvy, pretty, spontaneous 5HF, 29, 5'6", 135lbs, enjoys laughing, dancing, working out. Seeking attractive, fun, true, sexy Bif. 21-35. **T8684**

## FRIENDS FIRST

5BF, 5'10", sincere, honest, trustworthy, adventurous, enjoys sports, movies, the ocean, travel, conversation, quiet times. Seeking 5F, 36-50, for dating, friendship. **T8655**

## ATTRACTIVE FEMALE

GBF, 21, enjoys going out, bowling, skating, dancing, the movies, dining out. Seeking similar GF, for friendship, possible LTR. **T8646**



## BI MALE

seeks couple for mutual oral fun. I am attractive, fit, clean, discreet, HIV, 5TD free, professional black male. Call, talk over cocktails. **T6561**

## THREE-WAY FUN

White, Bi male, fit, attractive, well hung, looking for dress-up play. I'm serious, so you be too. **T9224**

## EROTIC COUPLE WANTED

Attractive, healthy, married WM, 6', 180lbs, seeks hot couple to explore my bi curious fantasy. Enjoys cross dress, role play, toys, and more. **T6296**

## WET AND WILD

Couple, he's 34, 5'10", 170lbs, blond/blue; she's 32, 5'8", 140lbs, curvy/athletic build, seeking Bi females for fun. **T9185**

## TABOO-LESS FOR 2001

Very attractive 5BM, 24, green eyes, 6'4", 250lbs, likes the outdoors, animals. Seeking mature, older WC for lots of hot fun and erotic pleasure. **T9301**

## TRO SONATA

Two polyphonic female violins desired for various positions with my male cello. Let's create passionate, episodic, and melodic sounds with our parallel fragments. **T8842**

## GOOD PEOPLE, GOOD TIMES

White couple seeks Bif. We're never too bashful or shy to meet or play. With us, you'll be with good people and enjoy good times. **T9039**

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**GIVE IT TO ME**  
Looking for two guys give it to me at the same time. Youthful 40s 8WMM, 6'1", 150lbs, clean-shaven, light body hair, HIV-  
☎9037

**NAUGHTY MAID...**  
...later negligees, digital photos. Couple seeks normal to great shaped opposite sex, bicouples, 50-70. We'll be cuties. Returned best. ☎6981

**SEEKING EXOTIC AND EROTIC**  
SWM, 30 years old, 6'2", blonde/blue, 200 lbs. ISO couples, singles and married females, ages 18-45 especially Asian women, South American and any other types. ☎6997

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**THRICE IS NICE!**  
Healthy, attractive, professional couple looking for attractive, healthy female. 80SM. We are fun and like to share! Always safe and consensual. Always erotic. Call! ☎8659



**HOT MARIN TV**  
Loves French (swallows), Greek. Services all comers. Prefers married, White/Latin. No money, drugs, STOs, complications. Very discreet, our secret. All considered. ☎9245

**SUBMISSIVE**  
WM, 37, seeks dominant TS to play with. If you're out there, get in touch with me. ☎9328

**A LADY IN THE PARLOR...**  
a harlot in the bedroom. Sensual, 30ish TV, luscious legs, long hair, waiting to be romanced by attentive, handsome suitor. ☎9041

## CLASSY, SLIM TS

Very attractive in Contra Costa. I'm 40, 6', 155lbs, smooth with 8 cup breasts and 40-29-39, seeks a masculine man for dates and possible LTR. My guy is fun, 28-55, clean and disease free. Call me! ☎9036



**HOT PAIR ON PENINSULA**  
Attractive married white couple, 40-something, seeks 8F or couple with same for erotic encounters. Light smoker, drinker, herb friendly ok. ☎9379

**GOLDEN SHOWERS**  
Attractive WM seeks singles or couples, to get together and exchange golden showers. ☎8858

**BOOB SPANKINGS**  
Sexy, attractive, feminine, voluptuous beauty, statuesque, seeks buxom (D-F cups) shapely, "kinky", clean, discreet women to discipline me with your luscious mounds. ☎8880

**SPANKING NEEDED...**  
by polite, well-educated, handsome SWM college boy, 20s, from female parent figure. I am discreet and have my own place. ☎8878



**LOOKING FOR THAT SPECIAL LADY**  
Latin man, 34, East Bay, seeks that special lady. You know who you are, and I know what I'm looking for. ☎9337

**STONER CHICK WANTED**  
SWM, 6', 190lbs, dark/blue, seeks SWF, 25-42, into open communication, trance and techno, Burning Man, vegetarianism, environment, and meditation. ☎9225

**HANDSOME MALE AVAILABLE**  
Handsome, respectful, discreet, fit SWM, 35, 5'11", 170lbs, dark hair, seeks females or couples, to explore fantasies. ☎9159

**LET ME SATISFY YOU**  
Sexy blond 8F, 5'6", 135lbs, 3600, seeks generous gentlemen, ladies, or couples for massage pleasures and more. ☎9133

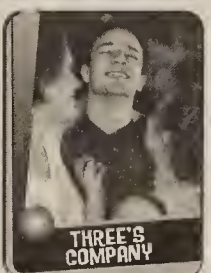
**2 IN 1**  
Single submissive (sometimes) male into TV servitude, 8/D, trim, mid-age, seeks attractive lady or couple for LTR. Show girl legs, discreet. ☎9030

**SENSUAL INNER MASSAGE**  
Talented, long-fingered, full-hipped, Spanish-Norwegian male, 29, 6', 180lbs, non-player, seeks clean, multi-organic woman for full body work over. ☎8881

**LOOKING FOR LOVE**  
Submissive, obedient lifestyle, 45, 5'11", 165lbs, seeks strict, dominant lady for slave and relationship. ☎8859

**ENGLISH BUTLER AWAITS...**  
to respectfully serve your most intimate desires. Unusually passionate, sensitive, sensually aware butler will thoroughly pamper and pleasure his slutty, slender mistress, 20s-30s. ☎8687

**NEWLY CURIOUS**  
WM, 43, seeks slim pantyboy for girly porn, J/O. Requirements: tongues, toes, merlot, massage, merry widows, lingerie, strappy pumps, stockings. Tactile, safe, and verbal. ☎8651



**WOW!**  
2/23/01, 6PM, Potrero Center. We made eye contact. Me: tall, dark shopper. You: awesome 8F, incredible eyes. I was only able to say "hi". Coffee? ☎9232

**BECKY FROM SPUNDAE**  
Oanced together, both excited about Tiesto. Me: Ferrari guy. You: not - could I believe it?? Loved your moves. Oance again sometime? ☎9221

**3/3, CONNECTICUT YANKEE**  
You: AF with long black hair. Me: WM with goatee. It's criminal to dance like that and leave suddenly. Let's try again. ☎9196

**3/5 FILLMORE 22**  
You: Asian, purple hair, glasses, bomber jacket. Me: smiling Asian female, brown jacket, as you let me go on the bus first. ☎9198

**LIKE TO PLAY PINBALL?**  
I met you in a bar a week ago Saturday, next to movie theater in Concord. Let's get together for that game or anything else. ☎9192

**METRON WOMAN**  
Beautiful redheaded woman. We met Saturday night 8:15 pm, Fifth and Mission garage. I wore a blue jacket, shaved head, mustache and goatee. "Red Jeep guy". Let's talk again! ☎8833

**BART FROM GLEN PARK...**  
2/21 10:45am. You: red jacket, jeans. Me: blue jacket, jeans, black umbrella, off at Powell. Call and let's talk! ☎9044

**JOHN FROM LAUNDROMAT**  
2/17, Lombard/Fillmore. We talked about skiing and your job search. Would love to continue conversation. ☎8856

**WE TALKED PRESIDENTS DAY...**  
I asked if you wanted to play Marco Polo, but I really wanted to ask you out. Please call. ☎8941

**SOLAND ZACHARY'S**  
2/14. You: beautiful Asian female, red sweater, black slacks. Me: tall, salt-n-pepper, black sweater, Levis. I couldn't take my eyes off you. Coffee? ☎8658

**COCTEAU TWINS, LULLABIES**  
Feb 11th, Scared Rose. Didn't have a chance to ask if you are gonna get it. Heck, how about dinner? ☎8661

**BART, SAT A.M./SF STATE**  
Teacher asst/architect! You: Beautiful brunette who asked the time. Me: Guy who spoke to you about your careers. Still wandering in a haze! ☎8664

**IMAGINING**  
Stick out your tongue! ☎8654

**RAINY SATURDAY AT RAINBOW 2/10**  
You: WM, blond, denim coat, leisurely shopper. Me: 8F, vintage glasses, asked about rain. Would love to talk. ☎8513



**LET'S GO FOR A RIDE**  
Fit, healthy, active man, 50s, seeks similar for companion on cross-country bicycle ride, tentative destination Charlotte, NC. Duration indefinite. ☎9244

**LOOKING FOR A FRIEND**  
Caucasian, married female, 48, into art galleries, bookstores, walks, window shopping, cafes. Straight female or gay male of any race, please respond. ☎9236

**LUNCH AND CONVERSATION**  
Educated, sociable, professional, broadened single men and women, 50+, meet at Oim Sum restaurant in the Bay area once per month. ☎5777

**SEEKING SALSA PARTNER**  
Clean-cut, athletic HM, 6'1", dark/hazel, seeks outgoing SF, 22-37, who loves dancing as much as I do. ☎9178

**NEED SOME CHEERING UP**  
OWM, 25, two children, feeling a little depressed, seeks someone to help me recover from the pain of the divorce. ☎9188

**CHRISSY FIELD, ANYONE?**  
PF, 33, wants to get moving before things start to spread. Girls, let's meet for morning power walks and coffee! ☎9055

**NATURE LOVER**  
Adventurous, independent, out-door-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome. ☎5337

**FRIENDS**  
SWF seeks other fun and interesting women to go out dancing, see live music, in San Francisco and East Bay clubs. Friendly and considerate, please. ☎9129

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#1 Be Yourself  
#2 Ask your close friends to describe you  
#3 Be honest about what you are looking for  
#4 Have a sense of humor about yourself  
#5 Have fun placing your ad  
#6 Change your ad frequently to keep it fresh



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## Classified Index

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**LINE ADVERTISING:** Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

**DISPLAY ADVERTISING:** Copy, space, reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

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Call the Classified Department at (415) 255-7600 Monday through Friday from 8 a.m. to 6:00 p.m.

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Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

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Send your ad copy to classifieds@sfbg.com and we'll call or e-mail back your quote within one business day.

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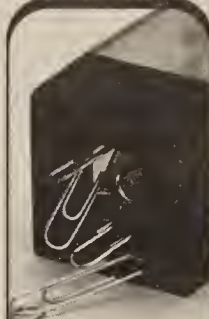
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7 days from \$899 per person double occupancy plus tax. Friday night NON-STOP departure from Oakland 6 Nights Moorea, 1 Night Papeete. Roundtrip Air & Transfers. Free Standing Thatched roof Bungalow Accommodations. 1-800-647-4304. Yankeeclippertravel.com. cst# 101049210. Please see our ad in the travel section for other destinations.

## Bed and Breakfast

SKI UTAH, Beautiful Villa 5 miles from Snowbird, B&B or whole house available. Call NOW for Holiday rentals, (800) 944-3932.

**ADVERTISE!** Statewide \$450/25 words, 179 publications, 2.6 million circulation, North or Southern CA \$300/25 words, 1.3 million circulation. Call this participating newspaper's classified department at (415) 255-4607 for more information. (CAL\*SCAN)



## Business Services

## Financial Services

**CREDIT CARO OEBT?** Avoid bankruptcy. \*Stop collection calls. \*Cut finance charges. \*Cut payments up to 50%. Debt consolidation. Fast Approval! No credit check. 1-800-270-9894. (CAL\*SCAN)

**GET RID OF DEBT!!!** No application fees!! 1-800-863-9006 ext. 949. (CAL\*SCAN)

**Get rid of debt!!!** No application fees. 1-800-863-9006 ext. 838. (AAN CAN)

**HOME EQUITY LOANS** without perfect credit. Finally a home loan on your terms. Refinance or debt consolidation. Call 800-477-2560. www.LoanApproval.com Lic. #01278957. (CAL\*SCAN)

**OVER YOUR HEAD in debt???** Do you need more breathing room??? Debt consolidation, no qualifying!!! \*FREE consultation (800) 556-1548. www.anewhorizon.org Licensed, bonded, non-profit/National Co. (CAL\*SCAN)

**Short on cash? Bad Credit?** No problem! \$600 until payday! Call today, cash tomorrow. One hour phone approval 1-877-4-PAYDAY, 24 hours/7 days. (AAN CAN)

**STOP CREDIT CALLS!** We can help. Lower payments. Reduce interest. Stop late fees. Debt consolidation. Free debt counseling. Nonprofit. Aurion Solutions. 1-877-332-8711. www.aurion.org (CAL\*SCAN)

## Voice Messaging

### Abe's Voicemail

\$9.50, \$8.50, \$7.50/mo. Unlimited messages. Local, 800 #s. SF, Marin, Sonoma, East Bay, San Jose. (415) 435-7501 www.abesvoicemail.com. **GWS / CFS** For information on GULF WAR SYNDROME and related civilian illnesses call 1-877-485-3838 or log onto immed.org or www.gulfwarvets.com

## Community Forum



## Announcements

**Classified Ads** PRINTED IN MORE THAN 100 ALTERNATIVE PAPERS FOR JUST \$950 to run your ad in papers with a total circulation exceeding 6.5 million copies per week! Call Jody Colley, San Francisco Bay Guardian Classified Advertising Manager at (415) 487-2514.

**EXTRAS/ACTORS:** Up to \$500 a day! All looks needed. Call for info 1-800-260-3949 ext. 3025. (AAN CAN)

**SHARE YOUR WORLD!** Host families needed for foreign high school students. Local representatives also needed - earn extra cash from home! 1-800-SIBLING. American Intercultural Student Exchange. (CAL\*SCAN)

## Lost and Found

**REWARD!** Lost brown/white long-haired cat. Hana's last seen @ Kingston/Coleridge (approx. Heights). May have a lost red ID collar w/ bell and microchip. Please call 24/7: **515-1784** or **826-3229** w/ any info. \*\*\*\*\*

## Events

**San Francisco Writers' Workshop** Members Read to benefit Meridian Gallery March 16, 7:30pm. Elise F. Miller, LeAnn Lewis, Nancy Peterson, Ann Marie Meyers, Bradley Charbonneau, Oatrend Brown. Meridian Gallery 545 Sutter St. between Powell and Mason.

## Host Families Wanted

International students need furnished room, meals, and loving host. Short or long-term. Great for kids. \$650/month. Call 1-866-HOST-4IEI.

## Legal Notices

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 246739

The following person is doing business as KSO CONSTRUCTION, 2537 Lyon Street, San Francisco, CA 94123. Kenneth Scott Ostergaard, 2537 Lyon Street, San Francisco, CA 94123. Registrant commenced business under the above fictitious business name on the date February 14, 2001. This business is conducted by an individual. Signed Kenneth S. Ostergaard. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on February 14, 2001. **February 21, 28, March 7, 14, 2001. L# 352104**

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 246328

The following person is doing business as KATHY DERANGI LOAN PROCESSING, 1826 Broderick St., #22, San Francisco, CA 94115; Kathy Derangi, 1826 Broderick St., #22, San Francisco, CA 94115. Registrant commenced business under the above fictitious business name on the date January 22, 2001. This business is conducted by an individual. Signed KATHY DERANGI. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, Deputy County Clerk on January 29, 2001. **March 14, 21, 28 April 4, 2001. L# 352401**

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 247278

The following person is doing business as Tina Stromsted, PHO, MFT, ADTR, 781 Cole Street, San Francisco, CA 94117; Nathalie Perredont Stromsted (Tina), 781 Cole Street, San Francisco, CA 94117. Registrant commenced business under the above fictitious business name on the date March 1, 2001. This business is conducted by an individual. Signed Nathalie P. Stromsted. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on March 8, 2001. **March 14, 21, 28, April 4, 2001. L# 352402**

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 246697

The following person is doing business as SHERPA CONSTRUCTION, 38 Oaklawn Dr. #15, Daly City, CA 94015; Ang B. Serpa, 38 Oaklawn Dr. #15, Daly City, CA 94015. Registrant commenced business under the above fictitious business name on the date January 1, 2001. This business is conducted by an individual. Signed Ang B. Serpa. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on Feb. 13, 2001. **March 14, 21, 28, April 4, 2001. L# 352405**

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 246993

The following person is doing business as QUICKIE CAR TOONS, 909 Wisconsin St. #1, San Francisco, CA 94107; Gus D'Angelo, 909 Wisconsin St. #1, San Francisco, CA 94107. Registrant commenced business under the above fictitious business name on the date January 1, 2001. This business is conducted by an individual. Signed Gus D'Angelo. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, February 26, 2001. **March 14, 21, 28, April 4, 2001. L# 352406**

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 246184

The following person is doing business as dBAR FOR WOMEN & FRIENDS, 1550 California Street, San Francisco, CA 94109; SANDRA M. YASAH, 481 Lincoln Circle, #7, Millbrae, CA 94030. Registrant commenced business under the above fictitious business name on the date January 22, 2001. This business is conducted by an individual. Signed SANDRA M. YASAH. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on January 22, 2001. **March 14, 21, 28, April 4, 2001. L# 352404**

### NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To Whom It May Concern: The name of the applicants are: RASTE INC. The applicants listed above are applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at: 4109 24th Street, San Francisco, CA 94114. Type of license Applied for: 41 - ONSALE BEER AND WINE - EATING PLACE. Dated: March 6, 2000. **March 14, 2000. L# 352403**

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of YUN YONG KIM For Change Of Name. The application of YUN YONG KIM for change of name, having been filed in Court, and it appearing from said application that YUN YONG KIM has filed an application proposing that Her name be changed to YUNYOUNG KIM. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 27th day of March, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 26th day of January, 2001. Ronald E. Quidachay, Judge of said Superior Court. **February 21, 28, March 7, 14, 2001. L# 352102**

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of ALEXANDER GASSEL Change Of Name. The application of ALEXANDER GASSEL for change of name, having been filed in Court, and it appearing from said application that ALEXANDER GASSEL has filed an application proposing that His name be changed to ALEXANDER FUJIMURA. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 10th day of April, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 3rd day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. **February 21, 28, March 7, 14, 2001. L# 352103**

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of KENNETH DAVIDSON (minority); KEIMO MURAOKA (mother) Change Of Name. The application of KENNETH MURAOKA OAVIDSON for change of name, having been filed in Court, and it appearing from said application that KENNETH MURAOKA DAVIDSON has filed an application proposing that His name be changed to KENNETH MURAOKA. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 9th day of April, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 9th day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. **February 21, 28, March 7, 14, 2001. L# 352103**

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IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of KENNETH DAVIDSON (minority); KEIMO MURAOKA (mother) Change Of Name. The application of KENNETH MURAOKA OAVIDSON for change of name, having been filed in Court, and it appearing from said application that KENNETH MURAOKA DAVIDSON has filed an application proposing that His name be changed to KENNETH MURAOKA. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 9th day of April, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 9th day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. **February 21, 28, March 7, 14, 2001. L# 352103**

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of KENNETH DAVIDSON (minority); KEIMO MURAOKA (mother) Change Of Name. The application of KENNETH MURAOKA OAVIDSON for change of name, having been filed in Court, and it appearing from said application that KENNETH MURAOKA DAVIDSON has filed an application proposing that His name be changed to KENNETH MURAOKA. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 9th day of April, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 9th day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. **February 21, 28, March 7, 14, 2001. L# 352103**

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of KENNETH DAVIDSON (minority); KEIMO MURAOKA (mother) Change Of Name. The application of KENNETH MURAOKA OAVIDSON for change of name, having been filed in Court, and it appearing from said application that KENNETH MURAOKA DAVIDSON has filed an application proposing that His name be changed to KENNETH MURAOKA. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 9th day of April, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 9th day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. **February 21, 28, March 7, 14, 2001. L# 352103**

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of EARLDEAN MARSHALL HITZ For Change Of Name. The application of EARLDEAN MARSHALL HITZ for change of name, having been filed in Court, and it appearing from said application that EARLDEAN MARSHALL HITZ has filed an application proposing that Her name be changed to EARLDEAN MARSHALL. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 30th day of April, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 27th day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. **MARCH 7, 14, 21, 28, 2001. L# 352302**

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of PHILIP KAM HWA CHEUNG For Change Of Name. The application of PHILIP KAM HWA CHEUNG for change of name, having been filed in Court, and it appearing from said application that PHILIP KAM HWA CHEUNG has filed an application proposing that Her name be changed to PHILIP CHANG. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 1st day of May, 2001, at 9:00am of said day to show cause why the application for c

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of PHILIP KAM HWA CHEUNG For Change Of Name. The application of PHILIP KAM HWA CHEUNG for change of name, having been filed in Court, and it appearing from said application that PHILIP KAM HWA CHEUNG has filed an application proposing that Her name be changed to PHILIP CHANG. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 1st day of May, 2001, at 9:00am of said day to show cause why the application for c

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of YUN YONG KIM For Change Of Name. The application of YUN YONG KIM for change of name, having been filed in Court, and it appearing from said application that YUN YONG KIM has filed an application proposing that Her name be changed to YUNYOUNG KIM. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 27th day of March, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 26th day of January, 2001. Ronald E. Quidachay, Judge of said Superior Court. **February 21, 28, March 7, 14, 2001. L# 352102**

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of ALEXANDER GASSEL Change Of Name. The application of ALEXANDER GASSEL for change of name, having been filed in Court, and it appearing from said application that ALEXANDER GASSEL has filed an application proposing that His name be changed to ALEXANDER FUJIMURA. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 10th day of April, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 3rd day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. **February 21, 28, March 7, 14, 2001. L# 352103**

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**\$1100 Potrero Hill** - Wisconsin @ 23rd Street. Nice, carpeted, sunny room with SOUTHERN VIEWS and private bathroom in an attractive, large, modern, and clean 2-bedrooms and 2-bathrooms condominium / apartment. The building has laundry room. Share with straight male, 45. Good freeway access, public transportation, and easy street parking. Prefer a good-natured, gentle, quiet, organized, neat, and clean N/S MAN. No pets, couples, or PARTY ANIMALS. Available, April 1st. (415) 647-2575.

**\$1350 Noe Valley** - share 2 br / 1 bath Victorian flat with 1 female non-smoker. Hardwood, view, yard, dishwasher, garaged parking, laundry. Newly remodeled kitchen with granite counters, gas range, extensive counter space. Sunroom, livingroom with original woodwork, great bathroom with claw-foot tub! 100's available. **www.metrorent.com (415) 563-7368.**

**\$400 and \$550 Sunset** - Small/Large room, female only, near MUNI, non-smoking, no pets. Call (415) 753-0300.

**\$450+ Roommate Service** All Areas Browse/List Free! **www.MetroRoommates.com 201.265.7900**

**\$500 Cow Hollow** - share 3 br / 1 bath Marina-style duplex with 2 male non-smokers. Hardwood, dishwasher, deck, utilities included in rent. Small room. An amazing deal in Cow Hollow! 100's available. **www.metrorent.com (415) 563-7368.**

**\$500 SOMA** - Sunny room in apartment w/ view, patio & w/ d. Ref#5200. **The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606**

**\$575 Nob Hill** - share 2 br / 1 ba apartment with 1 non-smoking female. Short term lease situation for female only. Easy going, comfortable arrangement. Access to MUNI / GG Transit / BART. Close to Union Sq, Downtown, theaters, restaurants and shops! 100's available. **www.metrorent.com (415) 563-7368.**

**\$600 Duboce** - 3 rooms in flat w/ view, patio & w/ d. Ref#5214. **The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606**

**\$650 and up**, 1000's of great units, maps and photos, give us a call or visit our web site! **www.metrorent.com (415) 563-7368.**

**\$665 INNER RICHMOND (7th AV @ California)** to share with 48yo SF. Yard - H/W Floors - Furnished room to sublet 3-5 months. Includes futon, table, chair. Sunny room, close to bus lines, laundromat. (#27536) - We have over 600 rooms! - RENT TECH (415) 863-7368 or **www.renttech.com. Fee/Guarantee.**

**\$680 RUSSIAN HILL (Polk @ Greenwich)** to share with 27yo SM and 2 others. H/W Floors. We are both pretty conservative, and like to be active as much as possible. (#27525) - We have over 600 rooms! - RENT TECH (415) 863-7368 or **www.renttech.com. Fee/Guarantee.**

**\$700 Bernal Heights** - Large room in flat. Yard & patio. Pets ok. #5016. **The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606**

**\$700 plus utilities, 1st + 2 mo. deposit (Haight Fulton/Stanyan)**. Small room w/loft. 7 month lease, no pets. (415) 750-9603.

**\$700 Richmond** - Room in flat, hardwood floors, storage & w/d. Ref#5184. **The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606**

**\$775 CASTRO/EUREKA VALLEY** (Caselli Avenue @ Douglas) to share with 39yo GM. Deck - Yard - H/W Floors - F/P. (#27559) - We have over 600 rooms! - RENT TECH (415) 863-7368 or **www.renttech.com. Fee/Guarantee.**

**\$800 INNER RICHMOND (3rd Ave @ Anza)** to share with 28yo SF and 2 others. Yard - W/D - F/P - Please e-mail me for more details. (#27523) - We have over 600 rooms! - RENT TECH (415) 863-7368 or **www.renttech.com. Fee/Guarantee.**

**\$800 Richmond District** - Large room, hardwood, near beach & park. Pet Ok. #5219. **The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606**

**\$800 TWIN PEAKS (Clayton @ 17th St.)** to share with 31yo SF. Deck - H/W Floors - D/W - W/D - F/P - large storage unit in the basement. (#27515) - We have over 600 rooms! - RENT TECH (415) 863-7368 or **www.renttech.com. Fee/Guarantee.**

**\$810 CASTRO/EUREKA VALLEY (Corbett Avenue @ Douglass)** to share with 37yo GF and 2 others. Deck - D/W - F/P (#27521) - We have over 600 rooms! - RENT TECH (415) 863-7368 or **www.renttech.com. Fee/Guarantee.**

**\$825 HAYES VALLEY/LWR HAIGHT (Waller St @ Stener)** to share with 28yo SF. Yard - H/W Floors (#27538) - We have over 600 rooms! - RENT TECH (415) 863-7368 or **www.renttech.com. Fee/Guarantee.**

**\$850 Portola** - Share half of 2 bedroom sunny large house including yard with gay male. For information (415) 656-1722.

**\$850 PRESIDIO (Stilwell @ 25th Ave.)** to share with 24yo SF and 2 others. H/W Floors - Parking - D/W - W/D - Looking for someone who's fun, independent, responsible, and respectful. (#27514) - We have over 600 rooms! - RENT TECH (415) 863-7368 or **www.renttech.com. Fee/Guarantee.**

**\$875 Castro** - share 2 br / 1.5 bath Victorian flat with 1 non-smoking male. Hardwood floors, view of Bay, deck, laundry, working fireplace! 100's available. **www.metrorent.com (415) 563-7368.**

**\$875 Near SFSU** - Share 2 bedroom, 1 bath split-level garden townhome with female. Great place! Male/ Female (415) 334-1142.

**\$885 MARINA/COW HOLLOW (Gough @ Chestnut)** to share with 26yo SF. D/W - W/D - F/P - (#27544) - We have over 600 rooms! - RENT TECH (415) 863-7368 or **www.renttech.com. Fee/Guarantee.**

**\$900 Pacific Heights** - share 2 br / 1 bath apartment with 1 female non-smoker. Hardwood, skylights, yard, deck, and patio. Large room with bay windows, quiet tree-lined street. 5 minute walk to Fillmore shopping & restaurants! 100's available. **www.metrorent.com (415) 563-7368.**

**\$950 Castro** - share 2 br / 1.5 bath Victorian with 1 male non-smoker. Hardwood, balcony, dishwasher. Beautiful views, stylish furnishings. Pets negotiable! 100's available. **www.metrorent.com (415) 563-7368.**

**\$950 Inner Sunset** - share 2 br / 1.5 bath apartment with 1 male non-smoker. View, laundry, elevator. One block from N-Judah line, easy street parking, one block from GG Park! 1000's available. **www.metrorent.com 415-563-7368.**

**\$980 Duboce Triangle** - share 2 br / 1.5 bath Victorian flat with 1 female outdoor smoker. Hardwood, yard, dishwasher. Spacious room for rent, beautiful neighborhood, great location! 100's available. **www.metrorent.com (415) 563-7368.**

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**\$595 Berkeley** - Female preferred. Includes utilities, partially furnished, free laundry, large sunny bedroom, weekly cleaning services, good bart, bus, parking, large clean upstairs flat shared with two other people. Gary (510) 655-0454.

**\$650 Castro Valley** - Share nice house with easy-going GWM. 46. Near BART, Freeways. Shared utilities. Chris (510) 581-2297.

**\$700 Berkeley Hills** - share 4 br / 3 bath Mediterranean house with 1 male and 1 female. Hardwood & carpet, exceptional (3 bdr) view, yard, laundry, spacious room! 100's available. **www.metrorent.com (510) 845-7821.**

**\$850 North Berkeley** - share 2 br / 1 bath apartment with 1 female non-smoker. Hardwood, patio. Short walk to BART! 100's available. **www.metrorent.com (510) 845-7821.**

**Shared Housing, Other**

**\$850, Daly City**. Room with view in spacious house. Female preferred. Own bath, storage, cable. No Pets. Call Ruth, (650) 878-8144.

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**\$1100 Nob Hill** - Studio, hardwood, gas range, city lights, shared garden, elevator, will consider a cat! 100's available. **www.metrorent.com 415-563-7368.**

**\$1200 Laurel Heights/USF** - Studio, hardwood, gas range, private parking space, in building laundry, heat, water, and garbage paid, monthly lease available! 1000's available. **www.metrorent.com 415-563-7368.**

**\$1250 RUSSIAN HILL** - Studio...Garage, W/D, Deck, (#46169) Free preview with photos at **www.renttech.com** - We have over 1500 vacancies! - RENT TECH 863-7368. Fee/Guarantee.

**\$1450 VAN NESS 1 BR.** - (#46172) Free preview with photos at **www.renttech.com** - We have over 1500 vacancies! - RENT TECH 863-7368. Fee/Guarantee.

**Shared Housing, Other**

**\$850, Daly City**. Room with view in spacious house. Female preferred. Own bath, storage, cable. No Pets. Call Ruth, (650) 878-8144.

**Sublets**

\$850+ Apts & Sublets 1-2 bed, furn & unfurn All Areas, Browse/List Free **www.TheSublet.com 201.265.7900**

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**\$1895 CASTRO/EUREKA VALLEY 1 BR.** - HW Floors, (#46190) Free preview with photos at **www.renttech.com** - We have over 1500 vacancies! - RENT TECH (415) 863-7368. Fee/Guarantee.

**\$1950 Marina** - 1 Br, Penthouse unit with two walk-in closets, beautiful hardwood floors. Panoramic views of Pac Heights and GG bridge. Modern kitchen. Elevator! 1000's available. **www.metrorent.com 415-563-7368.**

**\$2200 Noe Valley** - 1 Br, hardwood & carpet, dishwasher/dishwasher, laundry, garaged parking available, fireplace, lots of sunshine, partial view. Near Olores Park! **www.metrorent.com (415) 563-7368.**

**\$2200 RICHMOND/SEACLIFF 2 BR.** - Garage, W/D, (#46221) Free preview with photos at **www.renttech.com** - We have over 1500 vacancies! - RENT TECH 863-7368. Fee/Guarantee.

**\$2400 OUTER SUNSET 3 BR.** - Garage, Yard, (#46205) Free preview with photos at **www.renttech.com** - We have over 1500 vacancies! - RENT TECH 863-7368. Fee/Guarantee.

**\$450+ Roommates & Shares** **WWW.THESUBLET.COM** All Areas, 201-265-7900 No Brokers Fee!

**Rental Housing, East Bay**

1000's of great rentals, covering entire Bay Area, call us or visit our website now to learn more. **www.metrorent.com 510-845-7821.**

**\$1200 North Berkeley** - Studio, hardwood floors, charming 1929 building, gas range and view of Bay. Laundry facilities in the building. 1000's available. **www.metrorent.com 510-845-7821.**

**\$1395 North Berkeley** - 1 Br, sunny, WW carpet, view of bay, balcony, disposal, private parking, and laundry facilities! 1000's available. **www.metrorent.com 510-845-7821.**

**Rental Housing, Other**

\$1100 negotiable. Month to month, 1 W Hollywood, CA - Shared Condo. Private bed/bath in 2+2 Security, Pool, and sub parking. All amenities. (310) 289-1878.

**Rental Housing Wanted**

International students need furnished room, meals, and loving host. Short or long-term. Great for kids. \$650/month. Call 1-866-HOST-4-IE!

**Commercial Rentals**

**ARTIST/Work studio** to share. Alameda Point. 567 sq. ft. available. \$475 per month. Includes utilities. Call Toshi, 510-325-4081

**Beautiful Office looking** - out onto Montgomery Street for 2-3 people, \$1800. Call (415) 392-1768.

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**Real Estate For Sale**

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**CANCELLED SUBDIVISION - REPOSSESSION Liquidation!** Builder default: 12 brand new, affordable pre-insulated home packages. Lifetime warranty. First rate quality. Your land/floorplan. Local references: 1-800-874-6032. Sacrifice - Assume Balance!!!! (CAL\*SCAN)

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**COLORADO:** Our best sale ever! All offers considered! 8 acres - was \$49,900, now \$39,900. 35 acres - was \$89,900, now \$75,900. 100% guaranteed buildable. All utilities & water available. Gorgeous mountain views, minutes to Durango, Mesa Verde, Utah & New Mexico. Limited offer. Call RSL, 1-800-814-7024 or [www.MountainLand.com](http://www.MountainLand.com) (CAL\*SCAN)



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### Notice to Readers

The State of California Public Utilities Commission (CPUC) requires firms moving household goods to show a T-number in their ad. For information or to check a T-number, call the CPUC at (800) 366-4782.

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## Marketplace



## Buy - Sell - Trade

## Antiques



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415.831.4338  
W-F 12:00 - 6:30 • Sat/Sun 11 - 6

## Appliances

**Kenmore Washer/ Gas dryer** - less than 1 year old, \$550 pair (415) 642-5043.

## Bicycles

**Mountain Bike**, Full suspension, brand new. \$1200. Must sell \$750. 637-8294.

## Books

**PUBLICATION OF POSTAL JOBS** up to \$48,300/year. Now hiring! No experience - paid training - full benefits. Call now 7 days a week!! (800)218-1871 ext. 340. TOLL FREE! (CAL\*SCAN)

**PUBLICATIONS OF POSTAL JOBS** \$48,323.00 yr. Now hiring - No experience - Paid training - great benefits. Call for lists, 7 days. 800-429-3660 ext. J100. (CAL\*SCAN)

## Bicycles

### USED BICYCLES!

\$99-\$499 Road, Mountain, Hybrid, Classic Road, Street Commuters. 2800 Telegraph/Ashby, Berkeley. M-Sat 11am-6pm. [teamkarim.com](http://teamkarim.com).

## Furniture

French Art Deco Table. 12 seater. Mahogany. Perfect condition with both original leaves. 12 matching chairs. \$17,000. Call Georgina at (415) 350-8319.

## Pets

**Cat Batman** - 5yrs, DSH, tuxedo. very affectionate. Good as sole pet, indoor only. Neutered, tested, shots. \$55 donation Purrs (510) 843-4698.

**Cat Brenda** - 14 yrs. DSH. Tortoise shell. A real love bug. Spayed, tested, shots. \$60 donation. PURRS. (510) 444-3204.

**Cat Fluffy Fred** - 14 5yrs, DLH, Charcoal grey Main Coon, sweet couch potato. Neutered, tested, shots. \$55 donation Purrs (510) 444-3204.

**Cat Frankie** - 7yrs, DLH, Himalayan, gorgeous. Sweet once he get to know you, independent. Neutered, tested, shots. \$55 donation Purrs (510) 444-3204.

**Cat Gladys** - 6yrs, DSH, tortoise shell, very sweet and personable. Spayed, tested, shots. \$60 donation. Purrs (510) 444-3204.

**Cat Iggy** - 11 months, DSH White/tabby markings. Very sweet, but shy until he know you. Good with one other cat, indoor only. Teutered, tested, shots. \$55 donation Purrs (510) 843-4698.

**Cat Jack** - 7 yrs, DLH tuxedo, indoor/outdoor, playful and bright. Neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

**Cat Jessica** - 15 years. DSH. Brown tabby. Sweet and loving. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

**Cat Johnny**, 10 years, DSH black, FIV+, but healthy. Neutered, shots. Purrs has been sponsoring me for about 5 yrs. I am very lovable & want a new home instead of the foster home I'm in now. \$55 donation. Purrs (510) 444-3204.

**Cat Judith** - 4.5 yrs, DSH golden tabby mix. Shy until she knows you. Good as sole pet in a new attentive home. Spayed, tested, shots. \$60 donation (510) 444-3204.

**Cat Ulian** - 16yrs, DSH, lilac point Siamese, very sweet and affectionate. Abandoned by owner. Spayed, tested, shots. \$60 donation. Purrs (510) 444-3204.

**Cat Lucy** - 9yrs, DSH Calico/tortoise shell mix. Very loving, friendly, inquisitive. Good as sole pet. Spayed, tested, shots. \$60 donation. Purrs (510) 444-3204.

**Cat Molly** - 7yrs, DLH tortoise shell, yellow, independent, needs a quiet new home. Spayed tested shots. \$60 donation. Purrs (510) 444-3204.

**Cat Nicholas**, 2yrs, DSH, Black, independent, neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

**Cat Pow** - 5yrs, DSH, Black, Very sweet. Spayed, tested, shots. \$60 donation. Purrs (510) 727-3616.

**Cat Rocky** - 4 yrs, OLH, Tuxedo, FIV+, but healthy asymptomatic. A real love bug. Neutered, shots. \$55 donation Purrs (510) 444-3204.

**Cat Smiley Marie**, 2 1/2 years, DMH Calico. Very sweet & affectionate. Spayed, tested, shots. \$60 donation. Purrs 510-769-1032.

**Cat Tolula** - 6yrs, DLH tortoise shell, likes to be outside. Good as a sole pet, independent. Spayed, tested shots. \$60 donation Purrs (510) 444-3204.

**Cats** - Moppet (male) & Mippet (female). 1 1/2 years. DSH. Grey tabbies. Both sweet and affectionate. Altered, tested, shots. \$115/pair donation. (510) 843-4698.

**Cats Sylvia & Oliver** - Sylvia, 1 1/2 yrs, DSH Grey Tabby. Sweet when she gets to know you. Oliver, brother, litter mate, DSH Black, playful, independent, were originally feral, but will bond with right person. Altered tested shots. \$115 pair donation. Purrs (510) 763-6981.

**Doberman Pups** - gorgeous fawn colored. \$300 & up. (559) 221-8819.

**Oog** - Beautiful Bouvier Des Flandre 2 yrs, female, spayed needs caring home. Well trained. (510) 654-0104.

**Dog Lila** - 3yrs, German/Australian Shepherd Mix. Good w/kids, house trained. Spayed. Shots. \$100 donation Purrs (510) 444-3204.

**Dog Simba** - 5 yrs, Shepherd/Terrier Mix, male, neutered shots. Good with kids and other dogs. Shy until he knows you. \$100 donation. (510) 444-3204.

**Hamster Herman** - Dwarf, grey/white, cute, needs a little socializing. Not good for young children. \$8.50 donation Purrs (510) 444-3204.

**Kittens Available** - 4.5 months and 7.5 months. Spayed, tested, shots. \$55 and \$60 donation. Purrs (510) 444-3204.

**Rabbit Bart** - 8mo., Brown/Black markings very playful, friendly. \$20 donation. Purrs (510) 444-3204.

**Rabbit Beatrice** - 1yr, white w/brown spots. Very cuddly and playful. \$20 donation. Purrs (510) 444-3204.

**Rabbit Bette** - 1.5 yrs, brown, very playful and warm. \$20 donation. Purrs (510) 444-3204.

**Rabbit Chester** - 11months, albino. Responsive, affectionate. \$20 donation. Purrs (510) 444-3204.

**Rabbit Chester#2** - 10mo, white w/silver nose and ears, very playful, affectionate, gets along great w/kids, gentle. \$20 donation Purrs (510) 444-3204.

**Rabbit Pamela** - 3yrs old, Albino, big girl, very mellow and sweet. \$20 donation. PURRS (510) 444-3204.

**Rabbit Penelope** - 1yr, albino white, "big girl", loads of personality, friendly. \$20 donation. Purrs (510) 444-3204.

**Rabbit Peter** - 5 months, min-lap, grey, medium hair, very sweet, gentle, affectionate, energetic. \$20 donation. Purrs (510) 444-3204.

**Rabbit Portia** - 1.5 yrs, White Albino, very soulful and sweet. Needs new loving home. \$20 donation. Purrs (510) 444-3204.

**Rabbit Sally** - 1.5 yrs, White w/lilac points, very friendly gentle, inquisitive. \$20 donation. Purrs (510) 444-3204.

## Misc. Marketplace

**STEEL BUILDINGS**. No Sales Games. All sizes. 30x40x10 \$5,455. 40x60x12 \$8,167. 50x100x14 \$14,326. Straight forward program. We'll give prices under current market rate. 800-658-2885. (CAL\*SCAN)

# astrobay

by charon dunn

March 15-22, 2001

## Aries

March 21 - April 19

Venus is tempting you to do all sorts of strange things in the name of love this week. I'd watch out for that girl. She's a bad influence. You're never going to be able to get her to settle down and act ladylike in front of company, at least not in the phase she's going through right now. But if you're looking for a real good time, I'm sure she's got many suggestions.

## Taurus

April 20 - May 20

I'm trying hard not to let my feelings for my despicable ex poison my feelings for all Taureans these days. And it's really tough, but here goes: this week someone from your past is thinking about you and getting all emotional. Why don't you pick up the phone and give him or her a call? (Unless, of course, there's a restraining order in effect.)

## Gemini

May 21 - June 20

Most people won't bother learning anything new unless it either puts money in their pocket or results in a sex act. How boring. Wealth and orgasms can be very pleasant, true, but they can also be temporal, fleeting sensations, whereas a well-stuffed brain can provide a lifetime of entertainment. Learn something new for the hell of it this week.

## Cancer

June 21 - July 22

It is better to have loved and lost than to spend an eternity putting up with a jerk. Someone in your life probably needs to be reminded of this fact. Summon up your Dear Abby superhero powers and tell that person to wake up and smell the coffee.

## Leo

July 23 - Aug. 22

When looking back over past creative endeavors, you invariably have one of two reactions. Either you're awed by your past manifestations of genius or you're compelled to get out the lighter fluid before somebody else witnesses the abomination you've put forth. Reflect upon past art this week.

## Virgo

Aug. 23 - Sept. 22

Look, I'm a psychic. I'm emotional and artistic. Either you can get nice, comforting, sane advice, or you can get accurate predictions — it's up to you. If you want the safe route, go read Miss Manners. If you want to survive this week, get extreme: shave your head in solidarity with the angst of suburban teens, put breakfast cereal between your toes, and generally refuse to make sense. Nobody else will. Why stand out?

## Libra

Sept. 23 - Oct. 22

Screw aesthetics. I mean, why should superficial notions like matching

colors and coordinated decorating schemes interfere with your grand designs for living? Once you get too hung up on appearances, nothing productive is likely to happen. Judge things blindfolded this week.

## Scorpio

Oct. 23 - Nov. 20

You shameful, naughty person. At least one of the secret things you do in private will see the light this week, so don't let it be a surprise. Depending on the actual shameful-ness of the act in question, many of your friends will actually respect you more. In fact, you might want to put a minor secret on display to distract people from the major secrets, which, if revealed, might seriously complicate your life. That way, only you will know how truly wicked you are.

## Sagittarius

Nov. 21 - Dec. 21

It's a week of slippery ethics, so let me clarify a few things for you. It's not masturbation if you do it in your sleep. It's not plagiarism if you steal from stuff you wrote yourself. It's not cheating if your spouses don't mind. And the sincere belief that you are guiltless can go a long way toward either absolution or convincing others that you're completely delusional.

## Capricorn

Dec. 22 - Jan. 19

Capricorns instinctively dislike riding with fools. A Capricorn would rather ride the scuzziest bus line at midnight through the worst part of town, naked, after the home team has just lost, than ride in a limousine driven by someone less than trustworthy. If you're being taken for a ride, make sure the driver lives up to your standards.

## Aquarius

Jan. 20 - Feb. 18

Forget doing what you're supposed to do this week. Thousands of stressed-out people are doing what they are supposed to do right now. Throughout history, millions of people have made themselves miserable by doing what they were supposed to do. Why don't you do something you think would be a good idea instead?

## Pisces

Feb. 19 - March 20

Fishing: technically a sport, actually an excuse to engage in loafing, beer quaffing, and nature appreciation. Whenever fish are involved in a particular activity, somehow the loud and obnoxious elements just seem to melt away, leaving peace and contentment in their stead. Add your mellowing influence to some boisterous pastime this week. ❖

Contact Charon Dunn at P.O. Box 191434, S.F., CA 94119 or [charon911@yahoo.com](mailto:charon911@yahoo.com).

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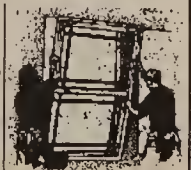
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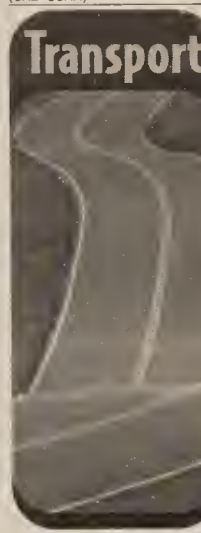
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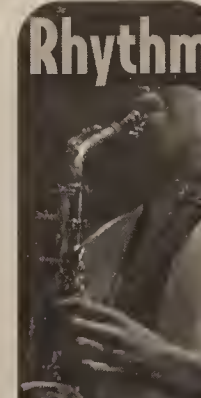
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**Bass Player Needed -** for SF trucker punk band. Crossposts. Last bass player split due to family crisis. Must shred, have character, sense of humor, able to tour/record. Call 415-820-9685 email crossposts69@yahoo.com.

**Bass Player w/ vocal ability** wanted for SF power trio. Influences: Cream, Black Crowes, Led Zeppelin. Chris (415) 668-8425.

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**Drummer/ Bassist -** experienced/ dedicated, seeks guitarist/ front person for blues/ rock project. Keyboardist welcome too. Eric (415) 474-5149.

**Drummer Needed -** low rent. Solid, energetic drummer into/ not limited to 70's Punk/ Old R&B/ everything in-between. Not Derivative. (415) 437-2280 or (415) 641-5270.

**Drummer Needed -** SF based original rock trio looking for a solid, reliable, strong, in-the-pocket drummer. Eclectic indie sensibilities. Murray 415-922-5002. Dave (415) 929-7868, believedis@aol.com.

**Drummer needed -** Solid, dedicated intelligent. Willing to learn material. Influences: Swervedriver, Ride, Dinosaur Jr., Mould. We have cd & kit if nec. (510) 864-8836.

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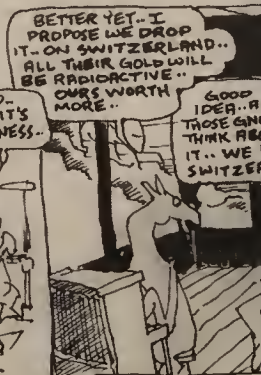
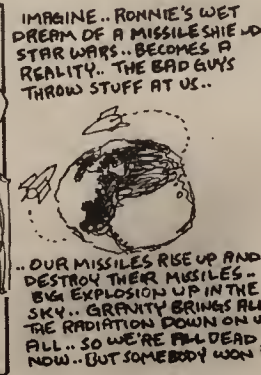
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Is looking for energetic, hard-working individuals. Now hiring for BUYERS, pay starts at \$8.50/hr. with raises, benefits, great discounts, profit-sharing bonuses, and a casual fun environment! Please apply in person at 1800 Polk Street. SF. (415) 346-5726.



## RETAIL

**Do you have excellent people skills? Knowledge of digital video technology? Like working independently?**  
RETAIL VIDEO DEMONSTRATOR / PT. / TEMP

Demo and sell TOP BRAND DIGITAL VIDEO CAMCORDER in retail electronic stores.

Should be proficient with video equipment. Retail sales and computer skills a must. Reliable transportation necessary. FRI./SUN., 24hrs. per weekend. \$15/hr + mileage. Call Linda B00/735-8478

## RETAIL

## HOOGASIAN FLOWERS

FLOWER SHOP DELIVERY PERSON. CA Driver's License and recent OMV printout required. CUSTOMER SERVICE AND TELEPHONE SALES. People comfortable with transacting sales on the telephone. Must have keyboarding (typing) skills. BOTH POSITIONS: General operational support, handling of flowers and plants, and dealing with the public are all part of the job. Apply 1-4 pm daily at 615 Seventh St.

## RETAIL

## Want To Be In Pictures?

Seeking Retail Help & Customer Service for theatre. Dynamic, energetic, responsible people needed who like working in a great environment with diverse staff! P/T & F/T positions available. Call Robert at (415) 956-3494.

## SALES

**AVON** - Looking for higher income? More flexible hours? Independence? AVON has what you're looking for. Let's talk. 1. 888-942-4053. (CAL\*SCAN)

## SALES

## Candy Vendor at Concerts

20-30 Vendors needed for huge concerts, clubs, raves! Great pay, lots of fun! More events to follow. Call ASAP. Peachy's Puffs (415) 777-4436 ext. 2.

## SALES

## CareerBuffet

Avoid jumping into an unwanted corporate environment by interviewing potential employers in a fun, unique environment. CareerBuffet, a Bay Guardian-style employment mixer, offers a social atmosphere to explore some of the best jobs in the area. This event is free. Your resume gets you in the door.

April 11, Venture Frogs, 4-8 p.m. at 1000 Van Ness in San Francisco. [www.sfbg.com/careerbuffet](http://www.sfbg.com/careerbuffet)

## SALES

## Hotel Sales Manager to \$60k

Luxury SF hotel seeks experienced professional to take the sales department to new levels of efficiency and success! Great work environment and perks. Hotel experience a must. Call Strategic Staffing at (415) 616-6300, fax (415) 616-6306, or email [jobs@strategic-staffing.com](mailto:jobs@strategic-staffing.com).

## SALES

## Inside Sales \$10-13/hour DOE

Great entry-level sales positions, convenient Financial District location! Basic computer skills and telemarketing experience a must! Bonus for bilingual! Sales careers with unlimited \$\$ potential also available. Contact Strategic Staffing (415) 616-6300 or fax (415) 616-6306 or email [jobs@strategic-staffing.com](mailto:jobs@strategic-staffing.com).

## SALES

Rod Steiger Fan? Forget Hollywood, come be a part of the real deal. Pawn broker position, no experience necessary. FT with benefits, will train. Must work Saturdays. Fax resume to (415) 546-4170.

## SALES

## Studio Distribution

Is looking for knowledgeable sales people in our San Francisco office. Dance music sales experience, enthusiasm, dedication and familiarity with Excel, Word, FileMaker Pro required. Please fax resumes to (415) 956-4090 or email [dave@studio-k7.com](mailto:dave@studio-k7.com).

## TELEMARKETING

## Be a Voice for the San Francisco Opera

We invite you to join our Sales Team for the exciting 2001/02 season. Great job, good pay. Call (415) 861-4008, Ext. 4102.

## TRAVEL

## Travel Store Agent

Responsible for making travel reservations, opening/closing store, problem resolution. Great travel benefits and place to work. Positions available in San Francisco/ San Bruno. Will train. Fax resume to: (650) 873-0779.

## YOU CAN ALWAYS FIND THE HOTTEST JOBS ONLINE!

Visit [www.sfbg.com](http://www.sfbg.com) today and search our entire classified section. Updated daily, sfbg is the site of San Francisco and can provide you with the most up-to-date job listings.

**For job opportunities with the San Francisco Bay Guardian**, simply click the Jobs & Internships icon from the home page of our website.

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## Careers

Our new CareerSource employment section offers recruitment advertisers the opportunity to reach young, active professional adults in the San Francisco Bay Area with cost-effective and creative advertising solutions. Special positioning, spot and process color options can provide you the tools you need to stand out from the crowd.

Call the classified department today at (415) 255-7600



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For more information:

Call Sandy Sellers at: 925-872-4419

Fax Resume: 510-783-6941

## NOW HIRING

## Sales Associates & Stock Full & Part-Time-up to \$15/Hour

Often times, people think that all retail jobs are the same and for the most part, they're right. But when it comes to career opportunities we are definitely different. With our entrepreneurial structure and unique approach to customer service, we're truly a retail phenomenon. So whether you're looking for some extra cash, a generous shopping discount, or unlimited career growth, you know where to go for the "different" retail opportunities. Please apply in person to:

**Bed Bath & Beyond**  
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Corner of 9th & Bryant  
S.F. CA 94103  
Phone: 415-252-0490  
Fax: 415-252-5879

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## Bauer's Transportation

in SF is accepting applications for the following jobs:

- PT & FT chauffeurs. Prefer B license with passenger and airbrake endorsement.
- Dispatcher. Must have one year verifiable experience dispatching vehicles.
- Mechanic. Experienced persons with knowledge of diesel gas and airbrake repair and maintenance

Drug screen and clean H-6 DMV printout required. Excellent pay and working conditions.

Call (415) 522-1212

## GENERAL OFFICE CLERK



EOE

Several positions available in Oakland, San Francisco and San Jose. Competitive pay. Excellent benefits package to include 401(k), full medical/dental/vision, paid sick and vacation leave. Work schedule is M-F. Basic knowledge in MS Word and Excel a big plus. You will not be bored! Send resume to:

Ben White, CMSE  
c/o US INS  
630 Sansome St., Suite 300  
San Francisco, CA 94111

SALES

## INTERNATIONAL WINE BROKERAGE

Rapidly growing company currently operating in 30 states seeks highly motivated sales people to handle Australian, French, German, Italian, and domestic product lines

\$51K Average Income  
\$80K+ Top Brokers

Complete training program, excellent benefits, 401K. Rapid growth potential. Must be comfortable with both public and phone contact. Must be able to start immediately. Contact Bea Bailey (M-F, 12-4) 415-536-0350.

RETAIL

Resale clothing company is looking for an energetic, hardworking individual:

\*\*\*\*\*

Now Hiring For  
**BUYERS**  
Pay starts at \$8.50/hr

\*\*\*\*\*

With a possible raise 4 months after hire date, benefits, great discounts, profit-sharing bonuses, and a casual fun environment!

Apply in Person at 1800 Polk St., SF  
415-346-5725 [www.buffaloexchange.com](http://www.buffaloexchange.com)



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EXCHANGE**  
New & Recycled Fashion

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## SAN FRANCISCO'S ORIGINAL DOWNTOWN ESPRESSO BAR

We're rebuilding and need the help of smiling, responsible people like **YOU!**

Hiring *all* Positions, *all* Shifts!

Come Be a Part of Our Future!

Apply: 685 Market Street at 3rd street  
or fax resume to:

415.348.1076 attn:Chris  
or 415.440.0830 attn:Martial



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**WE ARE A UNION SHOP  
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We offer full time employees:

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**DRIVERS:** Must be able to lift 50 lbs. Current driver's license and DMV report required.

- **WITH OWN VEHICLE:** \$500-\$1500/WEEK PLUS Parking/tolls reimbursement. Several schedules available. Proof of insurance required.
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- Car, insurance, clean DMV report, and experience required. Please call (415) 543-0700 M-F 9-12.

Please contact Alex today:  
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Phone: 1-888-277-6637 ext. 278  
E-mail: [Alex@promess.com](mailto:Alex@promess.com)

**PROFESSIONAL  
MESSENGER**

S l o a t



G a r d e n C e n t e r

# Spring Is In The Air!

Sloat Garden Center is looking for exceptional people who have a passion for gardening, are confident in a fast paced retail environment and want to be rewarded for their hard work and commitment.

We offer education and training in horticulture; health insurance, profit sharing, advancement opportunities, best employee discount in the industry and more.

FT and PT positions available in SF and Marin.

For more information, please contact Lee Hill,  
(415) 332-0657 ext. 114  
or fax resume to (415) 332-1009.



## Good Vibrations/Open Enterprises

### Marketing Manager

Good Vibrations/Open Enterprises co-op f/t Marketing Mgr. 2 yrs exp in mktng. mgmnt. or equiv., bdgng. & suprvsn. Exp. req. Must be efficient, organized, able to meet deadlines, & multi-task, have attn. to detail & non-jdgmntl. attitude toward sex. Prev. co-op exp. pref., Exc. ben., Deadline March 19.

### Receptionist / Shipper

Good Vibrations/ Open Enterprises co-op seeks FT administrative receipt/warehouse staff. Must have exc. cust. serv. skills, data entry, voice mail, multi-line phone exp, ability to multi-task, non-judgmental attitude toward sex. Prev. co-op and warehse. exp. pref. \$11.42/hour, exc. bens. Deadline March 19.

### Mail Order Sex Educator / Sales Associate

Open Enterprises/ Good Vibrations co-op seeks 1 FT Mail Order Cust. Serv. Rep. Must have exc. phone & cust. serv. skills, data entry exp. & non-judgmental attitude towards sexuality. Prev. mail order and co-op exp., preferred. Spanish/English bilingual a +. \$11.42/hr, exc. benefits. Deadline March 19.

### Financial Manager

Good Vibrations/Open Enterprises co-operative seeks f/t Financial Mgr. 2 yrs exp. w/payroll, EOM & EOY, taxes, bdgts, fin. stmnts, cash flow, comp. acct. systm. required. Oversee a/p, a/r, gen. ledger. Supervise bookkeeper, train staff. Supervises accounting dept. Responsible for financial planning and management. Must be deadline driven, organized, efficient w/attn to detail, ability to multi-task, exc. written & verb. com. skills. BA or equiv. pref. Comfort w/sexuality essential. Previous co-op exp., pref. \$33-35/hr, exc. benefits. Deadline March 26.

OE/GV does not discriminate on the basis of race, ethnicity, physical ability, gender, sexual orientation. Apply with resume and application. For job specific application, send letter with 55-cent self-addressed stamped envelope or come to 938 Howard St. #101, SF, 94103. NO CALLS PLEASE.

## retail sales shift leads assistant managers

Renowned coffee roaster and retailer has openings for retail sales people and assistant managers.

- Competitive pay, bonuses & discounts
- Medical/dental (including prescription, chiropractic, vision),
- Domestic partner coverage
- Commuter checks
- 401(k) with 15% match
- Flexible work schedules

Apply at 2139C Polk Street or 2197 Fillmore, San Francisco.

We encourage applications from people of all ages, races and ethnic backgrounds.

## Peet's Coffee & Tea

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## Customer Service Earn as you learn

We're the national payroll & Human Resources services company with a 39% increase in our earnings & a 20% increase in employment last year! Because of this rapid growth we are currently accepting resumes for our Customer Service/Payroll Specialist position in our San Bruno office. Traded on NASDAQ, we are celebrating our 28th anniversary & are listed in Forbes as one of the best managed companies in America.

As a liaison to our clients, our payroll specialists obtain & enter payroll data, handle payroll taxes, respond to client questions & concerns & deliver quality customer service. Qualified candidates will have 1-2 yrs on-the-job experience in a customer service environment, with strong analytical skills & a genuine desire to learn. During your first 60 days, you will go through a 2 week expense paid training program at our corporate office in Rochester, NY followed by continuous on-the-job education. You will start at a training rate of \$15 per hour with the opportunity to increase by 28% in your first 12 months while you acquire knowledge.

Join the heart of this rapidly growing national company! Our environment is professional. Fast paced, structured & team oriented. For prompt consideration, qualified candidates should send their resumes to:

### PAYCHEX

Branch Recruiter  
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San Bruno, CA 94066 or fax  
to (650) 589-4336.

**Join our dynamic team and learn about healthy foods.**  
**Real Food Company**, natural gourmet food stores has positions available. Real food offers good benefits and a warm and committed working environment.

**Call or stop in:**

**Cashiers, Produce Clerks, P/T**  
1023 Stanyan: (415) 564-2800 Michelle/Aly

**Cashiers**  
3939 24th St.: (415) 282-9500 Dave/Sara

**Shift Supvr.(weekends) Meat Counter P/T Cashiers**  
2140 Polk St.: (415) 673-7420 Joe/Lou

**Cashiers Deli Clerk Prep Cook**  
3060 Fillmore: (415) 567-6900 Will



Serving San Francisco for 3 Generations

## HOOGASIAN FLOWERS

### ✻ FLOWER SHOP DELIVERY PERSON ✻

CA Driver's License and recent DMV printout required. Standard size delivery vans are used and applicant should be comfortable driving same in urban traffic and on freeways. Attention to detail and follow-up on deliveries is important. Our delivery system is computerized so some minimal use of computers will be required, though all the skills necessary can be taught/learned quickly on the job.

### ✻ CUSTOMER SERVICE AND TELEPHONE SALES ✻

People comfortable with transacting sales on the telephone. Must have keyboarding (typing) skills and be comfortable working with a computer. Order entry system is easily learned on the job. We are a high volume FTD Flower Shop, so sales periods can be hectic. A wide range of occasions are dealt with daily.

General operational support, handling of flowers and plants, and dealing with the public are all part of the job. Apply 1-4 pm daily at 615 Seventh Street.

Number One Nob Hill

**Open Interview Hours  
for all Positions**

Tuesdays 11am to 1pm  
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Please call our job hotline  
**(415) 616-6922**

for a list of current positions  
or apply in person during our  
open interview hours.

Fax your resume  
(Attn: Recruitor/sfbg)  
to **(415) 296-9554**



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- Jason McLaurin, AmeriCorps Member

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# Delivers

## OPEN INTERVIEWS

San Bruno UPS • 657 Forbes Blvd., SSF  
Monday-Thursday @ 6:00pm

San Francisco UPS • 2222 17th St.  
Wednesday at 6pm • Tuesday & Friday at 7am

# Now hiring!

## ENERGETIC PEOPLE

### P/T package handlers

Choose a shift that works for you (work 3-5 hours a day)

**\$8.85-\$9.85/HOUR**

Full benefits & Excellent career opportunities. EOE/M/F

**CALL FOR AN INTERVIEW 1-877-501-9350**

# CareerBuffet

it's all about choices!



The Bay Guardian is changing the way employers recruit with our April 11 CareerBuffet, a careers and education networking social. **Most job fairs seem like a cattle call.** There is little opportunity to really connect with potential employees and show them what each company has to offer. **Not so with CareerBuffet.**

Continuing its reputation of progressive, out-of-the box thinking, the Bay Guardian's CareerBuffet offers a casual, relaxed atmosphere in which to explore professional development. The program will offer attendees career training, career education information as well as access to a wide variety of Bay Area employers and education providers. **Part business. Part pleasure.** All designed to match the best talent with the hottest employment opportunities.

A Bay Guardian event co-sponsored by the following

**lifeprint**  
**sfGirl.com**

**inside BayArea.com**




This event, coinciding with a special Bay Guardian Careers & Education supplement, will be **heavily promoted** in **print** as well as on local **radio** stations such as Wild 94.9 and KUSF, and **online** at [sfbg.com](http://sfbg.com), [insidebayarea.com](http://insidebayarea.com) and [lifeprint.org](http://lifeprint.org).

**WHEN:**  
Wednesday, April 11 from 4:00-8pm

**WHERE:**  
Venture Frog's, 1000 Van Ness Ave, SF  
\$1 per hour parking with validation.

**WHAT:**  
4:00-5:30 Career Development sponsored by Lifeprint  
Human Resources Roundtables for Employers  
5:30-6:00 Introductions  
6:00-8:00 Meet and mingle at your own pace.

**THE SAN FRANCISCO BAY**  
**GUARDIAN**  
The Best of the Bay ... Every Week

**Pre-register**  
at [lifeprint.org](http://lifeprint.org) and be entered to win one of many door prizes. Call 415-255-7600 or visit [sfbg.com/careerbuffet](http://sfbg.com/careerbuffet) for more info

**FREE ... Your resume gets you in!**



## Worried about STD's?

City Clinic provides free/low cost, drop-in, confidential sexually transmitted disease services (STD) for anyone over 12. We are located at 356 7th St., between Folsom and Harrison St., and are open Mon., Wed. and Fri. from 8am-4pm, Tue. from 1-6pm & Thur. from 1-4pm. For more info call (415) 487-5500. www.dph.sf.ca.us/sfcityclinic.

## VOICE MAIL! \*DIRT\*CHEAP\*

Retrieve via Email 60 Day Message Memory!  
Notifies Pager, E-mail, Cell Phone. FREE Faxmail.  
**800.909.8439, www.bay-link.com**  
Area Codes: 707, 415, 650, 510, 925, 408, 831.

## Debt-FREE???????

HERE'S THE WAY OUT! Without a loan & without bankruptcy, reduce monthly bills up to 60%. You can consolidate credit cards, IRS, student loans, etc. No new loan or collateral req. FREE consultation.  
**1-877-411-DEBT**

## UCLA EATING DISORDER STUDY

If you have or ever had anorexia nervosa, you and your family members may be eligible for research study. Receive \$150. Phone (310) 825-9822

## Beautiful Murals

For Home or Business. Affordable. Award-Winning. (510) 465-6481. www.elsiekagan.iwarp.com

## Haircut Models Wanted

Looking For A Change! Haircut models needed at Architects and Heroes Hair Salon. Call Alex for an appointment. (415) 273-1605.

## Fly Dirt Cheap!

Europe \$199; Hawaii \$119; Mexico/Caribbean \$250 RTT  
**Toll Free, 877-AIR-TECH, www.airtech.com**

## \$\$\$\$\$\$\$\$CASH\$\$\$\$\$\$\$\$

for Airline Miles  
Buy/Sell Frequent flyer miles, awards, bump tickets.  
Toll Free (888) 550-7678.

## School Science Lab Technician

needed P/T: 3 mornings/wk, details negotiable. \$18/hr. Email resumé to: [alew@brown.edu](mailto:alew@brown.edu), Principal, State National High School of FAIS; [alew@brown.edu](mailto:alew@brown.edu) or [alew@brown.edu](mailto:alew@brown.edu)

## Be An Angel & Donate Eggs

GENEROUS COMPENSATION! FFC 1- 800-939-OVUM.

## COMPASSIONATE LIVING MADE EASY

Vegetarian Living Workshop by the SF Veg. Society. Tips on humane eating, dressing, shopping and ethical activism. Sunday, March 25, 11am-4pm, 670 Geary Blvd. \$5 Donation. Call (415) 457-3713 to reserve your spot today!

## HERPES VIRUS COLD SORES

Volunteers are being sought to test a new product to treat cold sores! Call (415) 749-6418.

## Yoga for All Levels

Free. Sivananda Ctr. 1200 Arguello. 681-2731

## Be Your Own Lawyer

The More You Do The Less It Costs  
Business, Wills, Contracts & Leases,  
Estate Planning, Susan Petro, Attorney At Law,  
396-3066.

## Women Of All Races Needed

Be An Egg Donor!  
Fertility Parenting Center is seeking responsible, healthy, non-smoking women ages 21-30.  
Call 1-800-1-800-734-2015 or www.SFfertility.com

## HAVE YOU BEEN DIAGNOSED HIV POSITIVE?

You may qualify to participate in a research trial to study the effects of a new class of investigational drug in the treatment of HIV

### Participants must:

Be an HIV+ asymptomatic male or female 18+ or older. Practice active birth control/ negative pregnancy test. Have stable CD4+ counts and HIV-1 RNA viral loads. Currently not on HAART therapy

Participants will receive study-related physical exams, laboratory tests and study medication at no \$

For further information, please call the study coordinator:

(415) 476-9296 x: 313  
Mark Jacobson, Principal Investigator  
UCSF Positive Health Program  
Research Group  
995 Potrero Avenue, Ward 84  
San Francisco, CA 94110

### \*\*\*Visual Artist\*\*\*

Build an active Fine Art Career with the Taking the Leap program. Call (510) 653-1655.

## EASY, FAST DIVORCE.

(415) 777-2232. Affordable Paralegal of SF.

## Wanted - Egg Donors!

If you're Female, 21-29, educated, N/S, average weight, you can be an egg donor and help to build a new family. \$4,500 + cost. Bonus for Asian. Jacquelyne Gorton, RN, JO at (415) 455-4626.

## Get a Credit Report

Walk-in or on-line FREE analysis by certified credit report reviewer  
77 Maiden Lane, Third floor, SF.  
**800-777-PLAN, (415) 788-0288.**  
**www.cccsf.org.**

## Curse Removal

Dark Moon ritual 3/24, removes all hexes and blocks to success. Room for 6 more. Call Joey now, (415) 383-2308. www.celebritywitch.com. Private consultation and custom spells available.

## GOT EGGS?

Our fertility center needs generous women aged 21-32 to help infertile couples start their families. You must be healthy and responsible. You can meet the couple you help. \$4,000 + expenses. Call Woman to Woman Fertility Center at 1-800-314-9996.

### Detectable Viral Load?

Taking HIV Medications?  
Use Alcohol or Drugs?  
Call CHAT - Challenges in HIV and AIDS Treatment

**We Want To Help Reduce Your Viral Load**  
(415) 597-9204, Compensation Offered

### S/M Curious?

We are The Gates, a group of women who help people explore fantasies in a safe place, and we are currently hiring. NO SEX! Call Sage, (510) 261-7243.

## Volunteer Subjects Needed

- \*Must be 21-45 years of age
- \*In good physical and mental health
- \*Have recent experience with methamphetamine
- \*But NOT addicted to it.

This study will require frequent blood draws. This is not a treatment program.  
**\$5 Reimbursement Offered \$5**

## UCSF PSYCHOPHARMACOLOGY RESEARCH LABORATORY

Call (415) 476-7471 for more information.  
Call (415) 476-7498 to leave a message.

## LEARN SPANISH NOW!

Come one night weekly or take our WEEKENO one day immersion workshops. Private lessons and custom programs available.  
www.weekendenespanol.com  
WEEKENO EN ESPANOL (415) 923-0754.

## \$\$\$ Make Money \$\$\$

In Voiceover & Jingles!  
W/ Top SF Casting Director  
\$25 session, Mar 11, (415) 956-3878

## Hair Models Wanted

Cinta Salon (415) 989-1000

## HELP SEE IF WE CAN STOP GENITAL HERPES

We seek straight, monogamous couples where only one partner has genital herpes to see if a common antiviral medication can prevent the other partner from catching it. Bloodwork, physicals, counseling, and a year supply of medication at study conclusion are provided.

Please contact Dr. Chris Eden at [ceden@marcusconantmd.com](mailto:ceden@marcusconantmd.com) or (415) 759-4126.

### Looking for a Great new Haircut?

Let our professionals design one for you-at no charge! Call Gerard's International (415) 441-1156.

## Recently FAILED your last HIV treatment regimen?

If you are HIV-1 positive, you may be eligible to participate in a research study testing the safety and effectiveness of an investigational dosage combination of two marketed drugs used to treat HIV. For details, Call: The HIV Institute @ California Pacific Medical Center 415.600.6660

## Holistic Massage Training

Ongoing registration for massage classes. 175 hrs. Open House - 3/28, 7pm, refreshments. World School of Massage, (415) 221-2533.

## ANXIETY

Do you worry excessively?  
Are you tense and irritable?  
Do you have problems sleeping?  
Do you tire easily?

You may suffer from Generalized Anxiety Disorder. Affiliated Research Institute is conducting a clinical research study of an investigational medication for Generalized Anxiety Disorder. Services provided to study participants include free:

- \* Physical exam, EKG, lab work
  - \* Psychiatric evaluation
  - \* Study medication and sessions with a psychiatrist
- CALL (510) 549-0571 or TOLL FREE 1-888-588-4ARI

## Elderly Couples

In an older woman/younger man relationship wanted for MA thesis film project. Female partner must be at least 60 & the relationship should have endured at least 5 years. Please contact [srbloom@stanford.edu](mailto:srbloom@stanford.edu) or call (510) 541-2479.

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What makes YOU purr...

## Sex Taking Over Your Life?

Counseling for men w/compulsive sexual behavior. George Collins, M.A. 925-932-0201.

## Are U HIV Positive?

Want more from Life?  
Participate in UCSF quality of life study. CASH for 1st interview + each session after.  
Call today (415) 597-4669.

## !!!!!!VOICEMAIL!!!!!!

**\*\*ONE MONTH FREE\*\***  
Market ST. mailing address. Live answering service. Fax services. Business or personal. Immediate start-up.  
760 Market, Suite 315, SF.  
(415) 951-2499.

## FREE NICOTINE GUM

The Habit Abatement Clinic at UCSF is offering a FREE Treatment Research Program. For more information.

Call (415) 502-8435  
[www.ucsf.edu/nosmoke/](http://www.ucsf.edu/nosmoke/)

## Greencards, Visas

Call Steven Helfand, Esq. (415) 397-0007

## ARE YOU ADOPTED?

Documentary filmmakers seek people adopted or who gave up a child for adoption, and are willing to talk about feelings and issues in small group on film.  
Email: [jenningssta@aol.com](mailto:jenningssta@aol.com) or write Starfire Rising 1850 Union street suite 1192, San Francisco, Ca. 94123.

## Fight For Social Justice

ACORN is training community organizers to mobilize low-income communities to fight for living wage jobs, affordable housing, etc... Call (510) 436-5690 for more info.

## FREE Meditation Classes!

Meditation is the pathway to Enlightenment. Balance, Power, and Understanding. Mondays 7:00pm at City College, Cloud Hall, Rm. 349. 50 Phelan St. at Ocean Ave. near Balboa Bart Station. (415) 267-1831. [www.geocities.com/AwakenedMind](http://www.geocities.com/AwakenedMind)

## HIV RESISTANCE TESTING

Have you been on more than on regimen of HIV medications?  
Are you considering a change because your viral load has gone up?  
This trial compares Genotyping vs. Phenotyping to see which test might work best in helping to choose effective anti-HIV drugs.  
**Patients are reimbursed \$20/ visit.**  
For more details, call Michele Downing, RN at UCSF ACTG 415-514-0550, ext. 354

## Perm Models Wanted

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